PROGRAMMES FOR MARCH 24-30

THE

RADIONIMES

THE JOURNAL OF THE BRITISH BROADCASTING CORPORATION

NATION SHALL SPEAK PEACE UNTO NATION

Vol. 22. No. 285.

C Prince of the

MARCH 22, 1929.

Every Friday. Two Pence.

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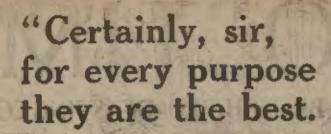
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A B.N.O.G. MATINÉE

Next Week: Stories by VERNON BARTLETT and RALPH DE ROHAN



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THE RADIO TIMES

Vol. 22, No. 286.

Strolatores of the

MARCH 22, 1929.

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THE PROGRAMME PROBLEMS OF THE B.B.C.

the problem presented to the programme compilers of the B.B.C. and the problem presented to the ordinary enter-tainment industry. The standards which properly govern the one need not necessarily govern the other. The problem of the cheatrical entertainment provider is to furnish a programme which shall be accept able to the public resorting to his theatre. This programme takes one of several forms with which the public is familiar-it may be a revue, it may be a musical comedy, it may be a vandeville performance. In any case, the public that goes to the theatre has a fairly good idea of what it is to expectotherwise it would not go. The public resorts to this theatre in order to enjoy the kind of entertainment which it habitually provides; in other words, the public deliberately chooses and seeks this programme. If it is of a nature which is unacceptable, the public does not waste its money on that programme, but waits for another occasion when the entertainment provided will be more to its taste. In a word, the entertainer is here providing a special kind of entertain-ment for what he believes to be a special public taste; he knows his own public, and provides accordingly. If he provides anything which is for any reason not acceptable to his public, he soon learns of it through the sensitive medium of the box-

Comparé this with the problem of the B.B.C. It has not to provide a programme for a special andience, but for a universal audience. Its audience does not choose to come to the studio in order to hear a partirular programme; it is there all the time; or rather (and this is the most significant of all points of difference) it does not come to the programme, but the programme goes to it. The programme is taken right into the home, into the centre of its family life; and it is not only taken into the homes of one kind of audience—a Bradford audience, a London audience, an Aberdeen audience; it is taken all over the British Isles. Universally and simultaneously the broadcast programme floods and penetrates all the diverse and incongruous centres of national

An item that might be perfectly acceptable and agreeable to people seeking it in accordance with their own inclinations, might be uncongenial and even offensive to the incredibly vaster, more universal audience that subscribes to a service on the tacit understanding that the service rendered will be of a kind that is generally acceptable. Beyond those limits there may be many things interesting and acceptable to minorities, for the provision of these, the whole

the problem presented to the programme compilers of the B.B.C. and problem presented to the B.B.C. and problem presented to the condinary enterment industry. The standards which cally govern the one need not necessarily and the other. The problem of the trical entertainment provider is to ask a programme which shall be accept to the public resorting to his theatre programme takes one of several forms which the public is familiar—it may be the it may be a musical comedy, it may wandeville performance. In any case, public that goes to the theatre has a good idea of what it is to expect—

So, you see, it may be quite reasonable that an item perfectly in place in a vandeville entertainment in a theatre might on closer examination be found unsuitable for the far larger, more miscellaneous and less prepared audience of the B.B.C. People who speak and write of the two institutions as rivals have not grasped this very elementary difference. There is a whole field of enterprise in programmes of a nature that would never be suitable for broadcasting, but which it is the direct and native business of the theatre to foster and develop.

vears with the inside working of the programme organization of the B.B.C. It is not a little surprising that the public as a whole has not even begun to learn the quite peculiar nature of the problems surrounding the compitation of broadcast programmes. There is a quite stereotyped round of development which goes on in the minds of people who become interested in broadcasting. We have all experienced it; we have all been through it; and the trouble is that ninety-nine people out of a hundred come to rest at a point where those who really have to tackle the problem learn to begin—the point at which they abandon all certainty and self-assurance and realize that their job is one of continuous learning and research.

From the point of view of knowledge and expenence, the person to whose views on programmes one finds it most difficult to listen with patience, is the person of average cultivation and intelligence who has newly become aware of broadcasting and has been listening for about a formight. By this time the first stage, which lasts about four days, has been passed—the innocent stage, the golden age of wonder and delight at hearing the miracles of reproduction come flooding into one's room from all over the world. At this stage, all other evening interests are usually abandoned; the programme is fiercely and attentively listened to, with an

expectation that the thrills of wonder and delight shall be continuous. Of course, no thrills are continuous; it is of their nature not to be. Nor are the programmes designed for the delectation of such a listener as I have described—or of any listener at this stage of his development. He becomes bored and disappointed as the particular kind of item which pleases him most is frequently replaced by other things in which he is less interested. He happens, perhaps, to derive a kind of physical pleasure from listening to the more sommous harmonies of a large orchestra, and he is naturally disappointed when these are replaced, say, by a talk on rabbits, which, although it may have been the one item eagerly looked for by thousands of rural listeners who are embarking in this humble industry, has no interest for him at all. A few instances of this kind and he begins to feel that the programmes are all wrong. Too much talk, he begins to say, as the more exciting and sensuous delights of the orchestra give place to a succession of earnest and instructive utternness which, although they may be dull to him, are, like a circle of lantern light in the blackness of a stormy moorland landscape, a centre of interest and mental nourishment to thousands of other people who are hungering and thirsting for just such fare. A few days later he begins to talk freely about the programmes. He suddenly sees a great light. What a marvellous invention is here being wasted through unintelligent administration! It is so simple. All that is wanted is that someone like himself should be put in charge of the programmes, sweep away all these dull professors with their curious little mannerisms and their imperiectly disguised provincial inflections, and have nothing but orchestral music, great singers and instru-mentalists, with-two or three times in an evening someone like Harry Lauder. And automatically he joins the far from silent band of people who, without thinking of the subject at all apart from their own inclinations, deplore the low level of the B.B.C. programmes. Having in a very few weeks, tured of the novelty, and grudging the moderate trouble and expense required to keep his set in complete efficiency, it soon degenerates into a state when the sounds which come from the loudspeaker are mere caricatures of either voice or music, and until the only thing recognizable through its medium is the distorted cacophony of a jazz band; so that his final verdict is that the only thing wireless is any good for is

The significance of all this to the ordinary listener must be developed in another



'The Broadcaster's' Notes on Coming Events,

BOTH SIDES OF THE MICROPHONE

War on the Arch-fahers.

THE CRITIC, said Schumann, 'who dones not attack what is bad, is but a half-hearted supporter of what is good.' And that, in his great wordy war against all possure, all arch-fakers, all philistines, was one of his mildest outbursts. Somewhat arbitrarily, of course, was his decision as to what is good; but one can forgive a man much where enthusiasm for art reaches the terrific beight of Schumann's. Under many poises (you will find some of them humorously portrayed in Carnicol) Schumann waged the war of the Davidsbundler, titting at Art's enemies, not only in the noisy onslaught of his articles but in his music too (as, for instance, in the same Cornérol spite, where the ridiculous pomp and stroumstance of Philistic is armsingly caricaturety. for Schumann as a composer if he had indulged less la criticism : but Schumsan was as his humours anda him, and to have denied him this wordy pastime would probably have reflected unfortunately on his music. It must, however, be owned that, outand out romantic as he was, his was hardly the mental equipment to kunch any critical campaign with much success. Still, he was a prolific writer and his musical works cover a wide range. The 'Foundations of Music' for the week beginning April I will be Pianoforte works by Schumann, played by Willibald Richter.

British Army V. French Army.

HE increasing popularity of Rogger in France has been one of the most amazing features in the rapid spread of 'le Sport,' An event in the rapid spread of 'le Sport.' An event of almost international interest now is the annual match between the British Army and the French Army, held successively at Cologne, Paris, and Twekenham. A running commentary on the match will be becodense by Captain Wakelam, on Saturday, April 6.

Dr. Antopono's Programme.

** HEAR that on April 0 there is to be a British National Programme relayed from Northern Erewhonia, 'which,' says my informant, 'is one of the most north-westerly Balkan States, cituated in lumpy-looking country.' Representa-tives of the Northern Erewhonian Radio Ministry recently visited Savoy Hill to investigate the conditions of British Broadcasting, and on April 9, in a programme in bonour of Britain, they are going to apply the knowledge which they acquired. A programme of 'scenes from typical British life'



Portrait of Dr. Antopono.

bas been compiled by Dr. Fantok Antopone of Raz University. Now I have never heard of Erewhonia and don't believe it exists—though my informant assures me it does, and Arthur Waits may that he has met Dr. Antopone and would like to draw a partrait of him. I am not, however, reassured by a plance at the learned doctor's manuscript, in which be states that 'the national drink of England in black-tea-and-marmalade.' Still, I am an ignorant person. I had never heard of Birtle-in-the Briar.

" Gay Sparks."

LEERT DE COURVILLE la to follow his A 'Ar Raids' with a further series of weekly revies under the general title of 'Gay Sparks.' The first of these will be broadeast from London, etc., at 0.40 p.m. on Tuesday,

Russian Ballet.

PROGRAMME of 'Music from the Russian Bailet, on Easter Monday, should prove ettractive, for music written in dance rhythm, whether it be a minuet or a Charleston, has a definite appeal to the ordinary listener. The ballets represented are chosen from the repertory of the Diaghilev company-i.a Boutique Fantasque (Rossini), The Three Cornered Hat (de Faila), Prince Igor (Borodin), etc. It is strange to recall that the vegue of the Russian Ballet, now so accepted a part of our artistic life, is a comparatively new one. There was no Russian dancing on the English stage before 1900, when the Collecum announced during June, "Russian dancers 9.30." Stage dancing before that was of two kinds—the opera bolist—and its offspring at the Alhambra and the Empire—which consisted of battalions of muscular young women in pink tights and taristan skirts, performing physical Jerks on tiptor; and the 'interpretative ballet' of the Mand Allans and Isadora Duncana, who postured to the Spring Song, or Rachmaninov's Prelude. In the third category was Loie Fuller and her dancers with their chiffon scarves and coloured lights, but these were mere parlour fireworks compared with what Russia was to send us. The Coliseum dencers of 1900 (among whom was Karsavina) began the vogue for Rossian ballet—though it was not till 1911 that Surge Diaghliev brought his whole company from the Thestres Royal of Moscow and St. Petersburg to Covent Garden, and London had its first taste of what in dancing, music and stage dicor, ballet

Stage Setting.

THE most surprising innovation was in the matter of decor. Before the War the designer of security and costumns had met with little honour in England—such matters being left for the most part to the seene painter and the costumer. In this regard the ballets of the Opera and the Albambra had been notably deficient the standard aimed at being little higher than that of the Drury Lane pantomimes. Diaghilev brought artists of the calibre of Bakst, Colovin, and Benois to the bailet. Glancing through the coloured plates in W. A. Propert's admirable book, 'The Russian Ballet in Western Europe,' at the flaming reds and yellows of Bakst and the brilliant bizarre colourings of Bennis's designs for Petroushka, one recalls, if one had ever forgotten, how surprising, the tame pink and timed of the home product. Diaghilev himself approached the ballet from the point of view of the artist. From 1809 oxwards he had made exhaustive researches into the native ert of Russia, collecting the treasures which for conturies had lain unrecognized in churches, monasteries, and private homes. By bringing monasteries, and private homes. By bringing contemporary Russian painters into touch with the national idiom in art, and by adding to the product the music of Rimsky-Korsakov, Borodin, Glazounov and others of the nationalist group and the dancing of Mordkin, Nijinsky, Massine, Karsavina, and Lopokova, he, produced something exquisitely characteristic that shocked and delighted Europe in 1910 and has never since lost its power to do so.

Vernon Bartlete's Fiftieth Talk.

7 ERNON BARTLETT, who this month gives the fiftieth talk in his 'Way of the World' beries and publishes his first nursel, 'Calf Love,' is uno of the busiest people I know. Besides his weekly talk, he cupe the London Office of the League of Nationa Secretariat, and writes 'shockers in collaboration with a Swedish economist, under the pen-name of 'Peter Oldfield,' At one time, he



Hested Words

was a foreign correspondent of The Times. There was a foreign correspondent of The Times. There is an amusing incident of his newspaper days which Mr. Bartlett recounts admirably. During the Prace Conference he received an invitation to a luncheon given in honour of President Wilson. Arriving at the French Senate—his taxi an ugly duckling amidst army shining motorcare—he was stopped and informed that the invitation had been sent in error. Like a good journalist, however, he determined not to must the American President's speech, and after heated American President's speech, and, after heated words, managed to gain admittance. Once inside the Senste, he found himself faced by an immense red staircase fringed with Gardes Republications, at the top of which stood M. Poincaré and all the great ones of the earth. Hearing footsteps behind him, Mr. Bartlett hung back, feeling that, if he had to face the ascent, he might as well have a companion in the ordeal. The newcomer caught him up and, skie by side, they went to meet M. Poincaré. It was only on the top step that Mr. Bartlett glanced at his companion. It was the greatest Frenchman of the moment—M. Georges Clemenceau.

Chamber Music.

NE of the composers most in the European eye at the moment is Poul Hindeunith. A belpful clue to his work may be found in the courte 'Back to Bach': he expects you to listen horizontally (i.e., in terms of his tunes) and not vertically (i.e., in terms of his tunes) and not vertically (i.e., in terms of his chord-sequences). Resides being a composer, Hindeunith is also a fine viola player; he plays in the Amaz-Hindeunith Quartet. This will be heard by listeness twice during the week beginning March 31. On Tuesday they will be heard in conjunction with Odette de Foras (soprano), from AGB, in a programme that includes such established favourities as Beethoven's Trio in G Major. On the next evening they will be heard again, this time from the eye at the moment is Paul Hindemith. evening they will be heard again, this time from the Arts Theatre Club, in a programme including Martina, Stravinsky, and Hindemith.

Charlot to the Rescus !

CTORS and actremes are notoriously generous to their 'down-and-out' fellow workers. A Nor do they forget the youngsters. A charity on which they are particularly keen is the Actors' Orphanago Fund, whose aim is to beard, ciothe, and educate destitute children of actors, cotresses, and members of the vaudoville profesaion, and to fit them for useful positions in life. Charlot has specially organized 'Another Charlot's Hour' on behalf of this worthy fund on Thursday evening. April 11, from London.

With Illustrations by Arthur Watts

P

BOTH SIDES OF THE MICROPHONE



& Fovourite Pianoforte Concerto.

It would be hard to place one's finger on a work rowe generally popular, among concertor for the pianoferte, than Gree's in A Miror. Many must have been led towards a interest in sectors exists by the attractive path offered by this concerto. The thing has a breezing a about it and a tang of braith that isomediately win the listener. It was first played some fifty years ego, by the composer himself; nod, blowing across the Mendelssohn tradition, with its vectorist chythms and Norwegian times, it must have seconed astemishingly fresh. Since then the work has never loss its hold; certain plants; have become inevitably associated, in one's mind, with the interpretation of it; and with Schumann's Concerto in A Major, it remains a guarantee of popular is our at any concert. The Concerto, together with other popular works of Grief will be played in a concert devoted to he works on Schulav evening, March II. The concert will be Kale Winter (soprano) and Leslie England (panedoric).

Trains in the Air.

Signature of "train noises" in radio drama nowadays, writes a Hammer-smith listener, that when we were pating through to 5GB the other evening for the broadcast of The Coly and my wife a ked. What Station is that to our listle daughter repited, Inddingtor, I these, atomay. This anneadote seem to not to be quite up to the average of child notices, which are all pretty fooleds, anyway, But it contains also an element of trath. By pure concidence there have lately been many railway at tions in the air; Carried, Squarer's Copy. The Cross of, The Copy, Kale becope all made use of this particular effect. Radio dramatists must be sorely tempted to work this particular effect into their plays, for there is no sound which the expects at Savoy lidli repreduce better. There is something quite moving about broadcast, noise effects, even though at the back of our minds we are exerting the Cornich scenes of Carmind which, each time it moved away, gave me a thrill of pleasure—theuch, for all I know, the sound may have been contrived



"Two hearty Fellows.

by two hearty fellows shaking jam jars full of maty nails. The artistic quality of 'noise effects' seems to have improved immensely its remain months—though this may be due to the fact that dramatish are no longer allowing noises to dominate their plays. There was a time when any fellow who couldwrite a play is which the characters spent their hves atriking matches, banging doors, ringing bells, and travelling in trains thought kinself a proper libers of the Ether,

The People's Palace.

T 8 p.m. on Thursday, April 4, listeners to London and other Stations will hear the first of the concerts which the B.B.C. is giving weekly during April and May in the People's Palace, Mile End Road, E. These concerts, which are to be conducted by Sir Landon Ronald and Mr. Percy Pitt, will be of a popular nature, the prices of admission being modest in the extreme and the programmes including many old favourites. The 'Palace' is a landmark of East London, where it has stood as a centre of artistic and educational life since 1886. The concerts are held in the Queen's Hall, the name of which, like the statues of famous Queens of history (Boadisea to Maria Toresa) which surround the gallery, commensorates Queen Victoria's patronage of the Palace. The first move towards the foundation of the People's Palace was made by a certain Mr. Barber Beaumont who, in 1841, left £13,000 with the object of providing 'Intellectual Improvement and Rational Recreation and Amusement for the East-Ender. The sum was insufficient, and it was not till the eighties that, following various public subscriptions and private denations, the building of the Palace begon. The occasion of the laying of the foundation stone was a plottens one. The Queer drove to the Mile Eng Road along streets gay with flags and, before the stone was laid with a silver trowel presented to Her Majesty by the Drapers Company, which had founded the Technical Schools stached to the Palson, Misdame Albani sang 'Home, Sweet Home.' -and a good time was enjoyed by all.

Vandeville News.

A numerically large number of artists famous on the music hall stage are taking part in next week's broadcast vandeville—though the other is strongly represented by Mobel Constantages and Michael Hogan, who will be heard not only from London but also from various of the leval stations. On Easter Monday, April 1, the bill includes, besides the two Bugrinses, Leonard Henry Tesle Brown (the xylophonist), Gladdy Sewell, 'The Comedy Girl with the Top Notes,' and Ann Peon in 'Impersonations.' On Saturday, April 6, comes another relay from the Palladium which gave as Will Hay a short while ago and more hearty and heartening laughter than I have beard for a long time. In the bill with the Palladium are the Hyde Sisters and Harry Pupper, and Henry Merton, who styles himself 'Phenomenal Minie' (there is a pleasant old time Tivoli ish flavour about this, though Mr. Merton is far from an old timer).

Christchurch Priory.

BROALE ASTING has, rightly, done its part in calling public attention to the damage which is being done to our countryside by ill-advised building operations, unsightly advertising methods, and the untidy ways of the bourist. It is sad news that, unless nearly £3,000 is raised by March 20, Christohurch Priory in Hompshire—from which services have from than to time been relayed—is to be bredged in by modern jerry-building. The land, which meet be purchased to save the setting of the levely Saxon church, hes between the from of the Priory and the river. Thus vista is today one of the most beautiful in the South Country. It will be a tragedy if it is built over. The address of the Christohurch Priory Fund is Lloyd's Bank, Christohurch.

Dogsbody Returns.

HEARING a sevolting escophony outside my office yesterday, I opened the door and was herrified to see—Dogsbody. After two months' silence (which I had hoped was likerally 'of the grave'), the monster was attempting to force his way in to see me. In order to keep him



'The Soldiers' Chorus from Faun'

quiet, I invited him into my room, where be presented me with a sigar which belonged to a lower order of vegetation than I could have believed possible. 'I have come to see you,' he said,' about the National Lectures. You have fixed up with the Foet Lourente and Dr. Eddington, what about me from myself? What I do not know about but need, believe me.......' I said that I did bettere him, but the fact was that bird seed, though capital stuff in its way, was hordly a suitable subject for a National Lecture. "Fool!' he treplied, matching back his cigar, and stormed out of the room. I bear that on his way downstain he insisted on stopping underneath all the notices which say 'Salence' and singing the Soldiers' Chorus from Faust. If your chikiren complain that the Schnols' transmission was rained by atmospherius, this explains it. I am sorry he took the cigar, though. I had planned to need it as an Easter gift to a man I loathe, called Princkwertz.

Arme.

COMPOSERS of the nighteenth century can to melody with as much case as, today, composers seem intent on avoiding it; and of all composers of that period none, perhaps, solieves melody so spontaneously as Arne. 'Sweet-ness and light' is not an unfair epithet to apply to has music. Like many other men, Arne found himself driven to subterfuge to attain his wish to become a composer. He was intended for Law, We are told that he conveyed a spinet to his room and, by dint of mulling the strings with a handkerehief, managed to practise through the night. Another of his subterluges was to discusse himself in livery, so that he could sit in the servants' gallery at the opera. Opera, indeed, soon became his chief interest, and formed his most characteristic contribution to music. Even Rule Britannic camo from such a work, 'Alfred.' He set most of Shakespeare's songs thiring his life;' several of them will be sung at a concert of his music to be given from London on Friday evening, April 5, Julian Herbage conducting the Wireless Orchestra with Gwen Knight (sopesno) and Victor Rely-Hutchinson (pisneforte). Julian Herbago has himself collected and arranged the mosic appearing in this programme. In listening to Arne's music, it is illuminating to remember that, for a time, he was engaged as composer at the famous Vaoxball Cardens.

The Broadcaster

The Midlands Calling.

CHORAL SINGING IN THE VILLAGES.

How it is Encouraged in Worcestershire-Merry Entertainment and Band Music for Easter Monday-What the Balloon Brought: A Belated but Charming Christmas Story.

Music in the Provinces-

SOR many years now the leading musicians have been working to raise the standard of music throughout this country by encouraging the feeling that the degree of attainment of provincial performances should be, and if truth be told they frequently are, on a level with those of London. The Three Choirs Festivals are a case in point. Here is an undertaking of over two hundred years standing, by means of which the West Country has given finished performances of the works of both the old and the new masters. The argument that the solo artists are imported from London is a result of the Victorian supposition that the musical standard of London is higher than that of the remainder of the country, and in con-sequence they have been drawn thither in the natural course of events from their native provinces.

-And the Worcestershire Association.

XCELLENT work in this direction is being carried on by the Worcestershare Association of Musical Societies, which is bringing unity and co-operatem to the mony musual budies in its area, and its choir, commisting of picked representatives from the various choral societies in the country, is combining with the Birmingham Studio Symphony Orchestra on Easter Day. This choir, since its formation in 1920, les voited the smaller towns and villages in Worcesteralire giving assistance to local choics by mecuraging them in their work and by ainging side by side with them at concerts, thus giving them the benefit of their ex-

perience. The conductors on Easter Day are Harold Gray, who is associated with Dr. Adrian Boult, and Stephen S. Moore, the Secretary of the Association, to whose nuthusiasm much of the success of the scheme is doe.

An Orchestral Programme.

NOTHER 50 II microphone discovery is Henry Bentley, a young Birmingham 'collist, who will take part in the Grekestral Concert on Tuesday afternoon, April 2. He will include solos by Bonkinik, Tartini, and Schulhoff in his programme. Bernard Ross (baritons) is the other artist, and the orchestral items will include a selection from The Borber of Sectile.

Sir Arthur Sullivan.

ANY programmes of Sullivan's works have been broadcast, but 6GB is making a frature of some of his lesser-known choral and orchesical works on Tuesday, April 2. The overture is Marisson, produced by the Philhurmonic Society in 1887. Then follows King Arthur with the churus, one of the many sets of incidental music which he wrote for plays. King dribue has been neranged for ouncest performance by Wilfred Bendall. The programme finishes with a Ballet Brite from The Enchanted Isla and the Finale from his Irish Symphony. ' Fool to Make Me Merry.'

THE Easter Bank Holiday falls this year on Apen I. As usual, I suppose, we shall leap blitbely put of hed with the thought of a day's giorious freedom shead of us and some idiot will start to speil things by making April Fools of us. Then the weather will probably catch the inure practice, and a sunny morning which has entired us out into the country is absolutely certain to torn to rain. In fact, I think it's going to be a rotten day! However, seconding to Edmund Burke, we have a degree of delight in the misfortune of others, so that I hope I shall get some computation in seeing others made April Fools. There would seem to be possibilities in a programme with the title 'Fool to Make Me Merry.' which 5GB listeners will bear from Birmingham on that evening. The cast includes John Rocks and Collegn Clifford.

A WELL-KNOWN BAND TO GO ON TOUR.

The City of Birmingham Police Band, which is so well known to 5GB listeners, has arranged to make a your of France and Alsace, under its conductor, Mr. Richard Wassell. The Band is broadcasting from 5GB on April 3.

The Black Dyke Band.

The third relay from the National Trades and Industrial Exhibition at the Bargley Hall, Birmingham, takes place on Manday, April I, when the Black Dyke Band will be heard. This Band has won many troplies and prices, including the Gold Shield at Glagow in 1921 and 1922 and the Crystal Palson Trophy on several occasions. The conductor is Mr. Arthur O. Prarco.

High Power Short Waves.

ABEL, CLIFFE (soprano) and Harry Ward (tenor) sing in the relays from Loseils Picture House on Monday and Thursday

April 1 and 6, respectively.

A further Old Folks Hour with G. H. Crews (tener) is being given by the Birmingham Studio Choras on Monday, April 1.

Mary Policek (soprano) and Eugene Earle (bango) are the artists in the Birmingham Military Band Concert on Wednesday, April 3, while the Edna Willoughby Trio and Claire Davis (soprano) appearing the Light Music Programme during the

A programme by the City of Birmingham Police Band in the evening of April 3 is followed by an hour of vaudeville.

Discharged Prisoner's Aid Society.

WHEN we read a report of a police-court case the innale sympathy and pity of VV all but the most callors goes out to the sorvicted one in his downfull, but how many look shead and realize the struggle which faces the de-charged prisoner in his efforts to rehabilitate himself in the eyes of his fellow-men? It is automishing how little in really known of the excullent work done by the Prisuner's Aid Societies in this country. The Birmingham Discharged Prisoner's Aid Society was founded in 1656, its object being to assist men and women, convicted in Birmingham, to become good ettizens on leaving prison, by providing work, clothing, board and lodging, railway lares, tools, and stock. In its attempt to do this last year, the Society incurred a deficit of £300 by assisting 1,387 persons, 783 of whom are known to be doing well. A jarge number of voluntary agents are in

constant touch with every promising case, and visit the families of prisoners in order to prevent destitution. On Sunday, March 31, the Rev. W. O. White, Chaplain to the Birmingham Preson, is to give human instances of the work of the Birmingham Society in an appeal for frends

Poetry, with Music.

HALF-HOUR feature A of poetry, with music, is being broadcast by Gladys Ward and the Malland Pinnoforte Sextet, under Frank Centell, on Tuesday, April & Gladys Word originally intended to take up a musical career—in fact, did so for several years; but eventually her love for literature prevailed, and it is in this connection that she is known in the Midlands. She has appeared on many occa-

sions in plays from 5GB, and on Tuesday, April 2. will give Jean Ingelow's 'The High Tide' and Oscar Wilde's 'The Happy Prince.'

Pere Noel.

Therems a far cry back to Christmas, but I think the following true story anould be told to the world. Shortly before December 25 last, 50B broadcast a children's play in which Father Christmas advised the children to tie their letters to him to balloons, as the old-fashioned method of putting them in the chimney made them so sooty. I'we young luteners were so taken with this lies that on being given gas-filled balloons at a London baraar a week before Christmas, they attached to them a list of wants and their addresses to Santa Clang and released them as soon as it grew dark. The elder boy had calced for a box of paints. When Christman morning arrived there was no box of paints, but his mother told him that his balloon had not resched Father Christmas in tame, but that he would bring the paints another thur. Har words were purpostic, for three days later, there arrived a parcel from France containing a box of paints and the inscription: "Envoi du Père Noel, Henri Masson, Instituteur a Lineerpar, Vatan (Mdre), France. Nation shell speak unto Nation.

MERCIAN

By Emil Ludwig

John Musefield's play Good Friday' will be brandens from London on Thursday evening.

WHEN THE SUN WAS DARKENEI

OW heavy the cross is, and the way seems long. How heavy will not be death at all, for the Father will hold out laving arms, and the glories of heaven will be opened !

POLICE AND THE PERSON AND NO SERVICE OF STRONG

has been affixed, declaring in three languages the nature of the offenders crimes. There must be such a placerd for him, non-Yes, that thick set little soldier, the one who had kinked him just now, is uniting it to his cross. 'Rex Judescrum.' Had be over

To the of Blan, by Emil Ladwig Ernest Bean, Ltd.

The day is not, and this colar wood is heavy. The cross-piece and the apricht are hollowed out so as to decetail into one another. Roughly done, but strong enough to bear a mun's weight.

No cross is needed to carry him late the kingdom of heaven through the bine sky; nothing but the Father's grace. When will it be veneasafed ! Will his face be hidden in the clouds, or plainly visible? Will be wrap the cross in mist and lift it up with its living burden? The prophets used to say that to see God. was to die. Perhaps, therefore, he will not show himself; will only send his dove, as he did beside Jordan, when his voice sounded like for off thunder. Nover since then had he spoken so clearly and softly. 'My beloved sou,' These words had over been repeated, though Peter said be had beard them on the mountain near Casarea Philippi, Thoy would be heard again today.

Why do the soldiers of the escort drive him forward so rathtessly? Do they wish him ill? Oh, no ; they are only carryeg out their orders, and the centurion who commands them is energy corrying out the will of the priests. If the prioris fail to recognize God, is it thur fault? They do not know when they are killing. They do not know what they are doing. Perhaps God is neares to them than they are sware. True, they seemed wrathful and hostile, but the mob aread them on. As for Pilate, he neted at their netization. As honra talk with that Remain, and he would have followed the! Whither? Back to the Sea of Califer! Fruit dees not

ripen here. Jerusalem is a place of stone."

The cross is too heavy for him; the mp is still in the wood. That case follow passing by is vigorous. Let him carry it for the condens of man not very far now. A kindly looking fellow, he carries another's cross, and has received the new message in his heart, though he has never heard it with his ears. Thus in the last hour there comes a new disciple. But where are the others?

While the cross is thus borne forwards on a young man's powerful shoulders there totters along behind it the pale figure of the prophet, suddenly grown old, pushed and jostled by the sobliers of the escort.

The centurion in command risks beside the train in gloomy silence. The officer and his men are out of humour, for they regard such executioner's work as beneath a soldier's dignity, and they bathe the tedium of waiting. Last time they had had to spend two days under the cross before the victim died.

Up there on the hill more legionaries are already at work hainmering and delving for there are two other cracifixions today-Jews expiating the crimes of theft and murder. While some of the soldiers are digging holes in the ground others are nading the criminals to the crosses as these lie flat upon the soil. One of them resists; but strong hands hold him fast; his yells are ignored, and the bage nalls are driven home, one through each hand, and one through both feet. Nail them firmly so that no cord need be wasted on the malefactors: New, up with the cross! The feet are supported by the projecting board to which they are nailed, and the fork of the legs by a little seat stanting backwards, which prevents the body from falling forwards, and, with its weight, rending the hands from the nails. A number of southers working together, they lower the base of the cross into the hole which has been prepared, and shovel in earth and stones to make it stand firmly. Thus almost simultaneously the two crosses with the thickes naded to them are set up in the scorehing sanlight, and the air is rent with the screams of the tortured men.

He whose furn is now to come sees all this as if he a dream.

'Married off to their foom!' Above the head of each a parent will deliver him. It cannot really be his Father's (Continued overled).

The Man Craw hed, by Petasques, 120 850 Gallery in Madrid By courses of

used that name of himself? Perhaps the whole thing is the illusion of men whom God has struck with blindness? Som the Father will manifest houself in glory and in truth ! While he thus continues to include

hapeful fautacies, he suddenly becomes aware that has arms have been sersed by pittless hands, and that he has been stretched on the cross. He watches a nail, which home attenutio before his eyes. Horror overwhelms him ; min rucks him : he faints.

When he comes to his senses again, and grows aware of the flery smart in his wounds, he turns his head to right and to left and the sight of the other grosses recalls him to an understanding of what has happened. Certainly he has not awakened in housen ! On the ground the soldiers have settled down for their long vigil. Some are drinking, others dieing. He recognizes his own vesture, for which they are easing lots. Now, when he grouns, one of them looks up, another gives a sign, a spongo tied to a stick is lifted to his lips, and a soldier, speaking in (treek, tells him to drink, for it will dull his pain,

Not until then does he fully realize the situation, Summonths up his last reserves of energy, he shakes his aching head in refusal. The man below shruga his aboulders, and the apongo is withdrawn. Jesus does not with to benumb himself. Is he to mass the moment for which he has so long been waiting, simply in order to case the pain in his hands? If only the disciples

were sore to see God's grace, about to be manifested!

But the disciples are far away, and there are very few spectators, for everyone is celebrating the Passover in that harsh city exceled upon hills of stone. Jerusalem! Something shines by ghtly in the distance to the left. That is the temple. There he had hoped to gain a victory. What had he achieved? Had he not made a deadly custought upon the priests? No doubt they had felt that he was the herald of a new order, before whose words the old temple would crumble. What a tremendous struggle! When would it end ?

Two passers-by look up at him from the road. One of them calls out, according: "Ah, thou that destroyest the temple, and buildest it again in three days!" Josus hears the taunt. Mastering his agony to listen further, he hears the other say: "Let Christ the King of Israel descend now from the cross, that we may see and believe!

He trembles. Are these wayforers right, after all? When will the saving miracle be wrought? Now from the cross on the right comes another voice, rancorous with hate. One of his cruatified companions has also heard the gibe, and repeats it, shouting . 'Yes, if then be Christ, save thyself and us.'

But, from his left, the other desputring wretch fries in reproof 'Art thou not ashamed? We are justly condensed, and receive due reward of our deeds, being nullefactors! This man has done maching amiss! Then, to Jesus, he says: 'Lord, remember me when thou comes into the kingdom.'

To Jesus, the words are like a ray of light. No matter that the Roman soldiers laugh to hear those crucifed Jews wranging. What Jesus hears is the voice of one who believes in him. This thief and murderer feels the power of the Son of Man, whose sinking hopes revive. Through the mouth of one of the lowlest of his brothren God is exhorting him to be steadfast in the faith. Once more there has been a word about his kingdom, a word from on high, but of the firmament, though only spot on or cross. He answers (so softly that the other can scarcely hear him) -

(Cohbnust from premous page.)

with that he should suffer those cruel pains in hody and limbs. He has wrested for faith ever since the dove, and the veice of God came to tell him that he was to furnike his bundleraft and to proclaim the kingdom of the Father. Was this

faith a deception? Was
the vision an illusion?
Why then, should he have
been put to such a test?
Why should he have been
seized and natici to a cross,
from sails driven through
bands that had never struck
a hire? If all this were
but transitory suffering,
why should it be so againzing and why should it last
so long?

Fange of body and tortures of mind become interweven one with another, simultaneously confusing him and enlightening him. His thoughts are like arrows, fiery arrows, resembling the shafts of the nounday sun, descending nearlessly out of the blue upon burning forehead and scorehed limbs. His eyes rore in search of disciples and friends.

All have fled.

There is not one to give the Master a fast remodation and, in his spreat tood, to strengthen him with his own teachings.

Not one to hear the prophet's last worsk and hand them down to posterity.

Just as overnight they had fallen asleep at Gethsemane, and had token to flight when his enemies had second him, so now, it would secon, their real had fallen

askep, His unifornce was at an end; their faith and vanished; his message had fallen on deef care; the springs of brotherly love had dried ap. All had been in vain! The only enhables were two or three women, thickly-veiled, standing a long way off. They seemed to be weeping. "Were

they afeald to call a greeting? His mother was far away; so were his brothers and his sisters. Those who aised there and sob are not his kinswomen. They are the strangers who have followed him in his wanderings. The one among them who is suffering most beenly is one that had been a

MICIC OF THE WEEK

trace, must be not have been enting himself too high? Perhaps, after all, he was just such a man as his own brothers, who deemed him passessed !

As the slow minutes obb sway, pain clears pain through his testured frame, as if it were being seared with five, devoured by beasts of proy-

The torment of mind and body finds vent is a heartrending cry. The double which had resulted him yestereve in the garden, have been multiplied a thousandford in his situation. on the cross. The cray out to escape from this sacrificial death takes the form of a complaint. The Father, to whom he has given himself with such devout faith, has turned away from the most loving of sons. No langer does God look down from his police above the clouds into this world of suffering men. His spirit is remote from earth, and his heart beats only in heaven. The world is a lost world; the Son is alone; the Father is no Father.

* My God, my God, why hast thou foranken me !

The soldiers, hearing this ory, stop their dicing. Clancing up, the centucian orders one of his men to moisten from a flask the spunge on which the been numbing drink had before been offered to the consider. It is lifted to the dying man'slips. He opens them, and sucks in the meisture. The pain returns in full force to his tortured limbs, and he utters a loud

This ory of ageny and despair ends a life which for thirty years has expressed itself, in the gentle tones of laws that brings solace to others, in the colceless oweg of an affectionate hulners

EMR. LUDWIG.

MUSIC OF THE WEEK.						
London and Davisory.	Describey Experimental	Other Stations				
Sunday, Mar. 24. 1.12 Symphony Concert. 5.0. Song recital by Olga Haley.	4.0. Birmoglam Paire B. J. g.o. Vocal and Latterne Lag Recital.	3.75. Marchester, Band Con- sect. 1.15. Glasgow, Military Band				
Monday, Mar. 25. 7.45. Military Band. 9.35. Chamber Most.	5.0. Battad Concert. 7-30. Open, "Ivanhoe," by Arthur Sullivao,	745 Card S. Light Orchestral Concert. 745 Selfast. Occhestral Con-				
Tuesday, Mar. 26. 18.0. Studio Concert. 7.45. Stonio Concert.	4.0. Oschretral Coucert. S.o. Multary Band.	3.70. Bolist. Orchestral Pro- gramme. 7-53. Clargow, Mound Comedy Programme.				
Wednesday, Mar. 27, 3-45. Light Classical Concert. 8.0. Opera, Issalton, by Arthor Sol vid.	3.0. Military Band, 0.30. Light Mosic.	345 Manchester, Oschestral Concest. 4 Canoff Concest.				
Thursday, Mor. 28. 4.0. Band Concers. 9.25. Music by Mos Mayer.	3.0s. Symphony Concert (Bourse- mouth), 2.15. Pianoforts Recita) by Latitree.	Marches and Streets Walters.				
Friday, Mar. 29 10. Military Band. 8.0. B.B.C. Symptomy Concess Vend's Requests.	2.50. Stalaci's Crustation. 8.0. Studio Concess.	Lo. Bodiet. 'The Kingdom,' Ligar. 248 Carnell, Cardill Musical Society's Concert. Mendels- are's 'Elab.'				
(state	3 je. Victic and Pranoforce Recital. 9-5. Symphony Concert.	4.40 Chagow, Light Orches- tral Coucert. 9.35 Monthester, Orchesteal Concert.				

sinner, the woman who, in the little town beside the Sea of Galilee, bad aforetime dried his feet with her hair. But where are the thousands? Will any vestige remain of his teaching last summer? If the disciples sentier, who will record his mossage? If that message passes without leaving a

A NCIENT traditional customs and superstitions are the coloured plates in the book of the history of man. Not only do they illumine the modes and manners of other days, but they draw us along rambling lanes and winding bywnys, far, indeed, from the heaten high read of the history book, and offer us more intimate glimpses of past agest.

So interwoven into our lives have many of these old observances become that we are unconscious of their prismos. The onling rose of pre-war houses, the buttons of the onlin of our over-costs, the familier' baker's dozen, 'even the names of the days of the week and the menths of the year —to mention a few at random—are all relies of the long age.

It may estely be asserted that no eason of the year is more full of tradition than is Easter. The very name 'Easter,' significant of what is, perhaps, the greatest featival in the world of Christendon, is itself derived from a pagan goddess of the spring called 'Eoster.'

This goddess was so beloved by our Angle-Saxon lorefathers that they not only dedicated April to her, calling it Eoster-mouth, but they used, annually, to bake, in their crude way, a special flat, hard cake in her honour. Tradition has it that the first Christian missionaries to this land lound it impossible to stemp out this custom.

EASTER TRADITIONS

Cakes of Bostre-Pace-Eggers-A Seventy-Foot Candle.

and the most they subjected was to strike a compromise. They agreed to allow the people to take and est their Easter-mounth cakes, provided the paganism were first expelled by marking them with the sign of the Cross.

The bruefit of this compression is ours today in the shape of that most integral part of Good Friday's breakfast—the bot-cross but i

The Easter egg, also, has its story to tell which harks back to the earliest days of history. Ever a sacred emblem amongst Eastern peoples, the egg was retained by the early Christians as symbolical of future life and of the Resurrection.

In the Middle Ages the monits, early on Easter morning, presented neighbour, stranger, and friend with a 'Prace egg' accompanying it with the blessing—'Pax Vobiscum,'

Then at the fickle hands of time the 'Peace-egg' became the 'Pace-egg' of the 'Pace-eggers, who sourced themselves by bouing the eggs hard, holding them is the palm of the hand and exchang-

ing blow for blow, until one of the eggs was metrievably emaded.

Most curious of all Easter customs is that associated with the supposed danoing of the sun. In the eighteenth century it was genuinely believed by all—cultured and uncultured alike—that the sun actually danced in the heavens in honour of the Resurrection. Moreover, as this extraordinary celestical dance occurred at the early hour of four on Easter morning, a good night's rest was recrificed by insumerable households in order to witness the spectacle!

The Paschal Candle of today is a relic of the time of Constantine, when it was customary to light torches all over the city at Easter. In the Middle Ages the Paschal Caudie often assumed gigantic proportions. In Durkson Cathedral the candle, together with the candlestick, measured Poft, and had to be lighted from an opening above. Westminster Abbey boasted a Paschal Candle weighing 'three hundredweight of war.'

It has been objected that to ensume the history of traditional customs too carefully is to tear down the cartain of illusion with which such things should properly be shrouded. However true this maybe, it is surely more than counterbalanced by the last that to reveal their story is to give them, and their surroundings, an added obares and significances.

CHARLES GENDALL

Glimpses of the Delightful Past-II.

STARS OF THE VICTORIAN FIRMAMENT.

In the second article of his series Mr. Herman Kiem te's us of the glatering performances at Covert Garden and His Majorty's in la cr. Victorian days, the concourse of ortism gathered for any single opera being often of such figure and temperamental nervoluness that even the most experienced manager had need be 'very wily and diplomatic in manipulating the important figures on the chesaboard.'

paratively recent times, to bring about constellations that formed very notable features of every great London season. In the brilliant Victorian days of the '70's, '80 and '90's it was the Court itself that set the example to the Opera in this direction. The State Concerts at Buckingham Palace would reveal through the Court Circular (always after, but never before the event) a programme of bonnes bouches calculated to make one a month water. This was chiefly owing to the privilege that the Master of the uniting for the Royal posy the rarest flowers of song that were available at the moment m opera-house or concert-room. Majesty, I should mention, never attended B State Concert after the death of the Prince

TAGLION!
the famous daneure of the '70's, of whom an amusing story is related by Mr. Klein.

Consort; but every season the two programmes had to be submitted for the Royal approval and were most carefully scrutinized before being 'passed'. It was always the sensational combination of famous artists in certain ensemble numbers—so Sir William Cusions once confided to me—that would cause the Queen's eyes to light up with evident pleasure.

In these choice items, too, the leading native vocalists of the time would occasionally be 'commanded' to take part. Thus Edward Lloyd stepping out of his ordinary frame might be heard with Christine Nilsson in Parigi, o cara, from Treviata; or with the great Tietjens in the Missers's from R Trovators. Mine Patey, who never at any time sang in opera, would sustain the part of Maddaleng, with Albani, Gayarre,

operatic stars used down to comparatively recent times, to bring instellations that formed very notable of every great London season. In ant Victorian days of the '70's, '50' is it was the Court itself that set the tothe Opera in this direction. The interest at Buckingham Palace would hrough the Court Cricular (always in the very before the event) a proof bonnes bouches calculated to make and Santley or Cotogni, in the quartet from Rigidello. In the sextet from Lucia one might see recorded (only in print, alas, for there were no gramophones then) the cooperation of such artists as Etelka Gerster (or perchance Sembrich), Campanin, Bauermeister, Graziani, and Foli. In every case it was a unique combination, such as no money could have purchased at a box-office, that was annually provided without luss or ceremony for the delectation of Her.

However, the ordinary opera-loving public—a larger and more eager one than it is today—also had its share of pièces de résistance on certain exciting nights at Covent Garden and Her Majesty's Theatre It was invariably the opera itself that gave rise to the occasion; and rarely, if ever did the choice extend beyond the acknowledged masterpieces of Mozart and Meyerbeer. The impresarios of the two houses, knowing what their patrons expected, vied with each other in their efforts to present the strongest of these 'combination casts,' as they were called. I could enumerate dozens of examples did space allow, but I

must not go beyond two or three Thus, in 1872, Mr. Gye gave Don Grouding at Covent Garden with Adeina Patti, Mariaina Brandt, Empy Zimmermann, Faure, Nicolini and Ciampi, and that, I may note, was the first time I ever heard either the opera or the dive. In the same season Le Nozze di Figuro was performed with Pauline Lucca, Miolan-Carvalho, Sessi, Faure, and Graziani another superb group. At the other house Mapleson was able to proffer Il Flauto Magree with Tietjens as Pain in. ilma di Murska as the Queen of Night, Sinico as Papagena, Trebelu as a Dama d'Onore, her husband, Bettini, as Tamino, Santley as Papageno, and Foli as Sarastro, Still, wonderful though this last ensemble was, it was beaten by the unforgettable cast of Dan Gioranni in the 'coalition' season of 1809 at Covent Garden—the 'cast of the century, as it was proudly termed. That amazing galaxy of talent, which was made possible through Her Majesty's Theatre being burnt down and the two companies united under one roof, comprised Tietjens as Donna Anna, Christine Nilsson as Donna Elvira, Patti as Zerlina, Mario as Don Ottavio, and Faure as Don Giovanni! I have noted that, besides the operas of Mozart, those of Meyerbeer were wont to be regarded as the fitting framework for combination casts; and for a very good reason. They were laid out and composed with precisely that end in view. It was an age of accomplished singers, and there were enough of them at the disposal of each of the leading Continental opera houses for their directors or 'Intendants' to be sure of having the necessary talent available for putting a first-rate artist into every character, great or small.

Moverbeer knew this to be the case, and more particularly at the Paris Opéra, for which national institution he wrote all his famous "grand" or spectacular operas, from Robert le Diable down to L'Africaine. Imitating Mozart and, in some degree, Cluck, Spontant, Weber, and Rossim (in Guillaume Tell), he also had the wisdom and foresight to plan the lay-out with his talented librettist Scribe, so that there should be no clashing between the principal protagonists -an example carefully followed by Wagner The outcome was a series of later on. operas, on the grand scale that have never been surpassed-of their kind-but which only groups of surgers of consummate ability could then, or can now, successfully tackle What is more, until the Bayreath era arrived, the Meyerbeer and Mozart operas were the only ones in the repertory wherein the



PATTI,
one of the operatic stars who should in the
brilliant Victorian days.

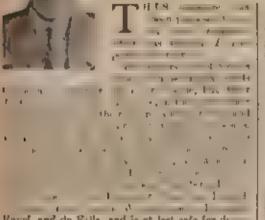
'stars' were willing to appear side by side because they had no fear of being outshone by each other.

One of the finest casts of Robert le Diable ever seen in London was that which I happened to have the good fortune to hear when a boy at Drury Lane under the brief but glorious management of the late George Wood. Two celebrated tenors of the day were in it, namely, Mongini (Roberto) and Gardoni (Rambaldo), with our popular Irish basso Foli in the part of Bertrama. These the gifted "Swedish Nightingale," Christine Nulsson, was the Auce, and the hardly less famous Ilma de Murska was the princess Isabella, while Luige Arditi conducted. (In the same week, by the way, that I saw this

(Continued in column 3 overleef)

THE CRITIC FROM HIS HEARTH. By PERCY A. SCHOLES.

III. A Massacre of the Modernists.



Ravel, and de Paila, and is at last safe for de-

my thought only passed once in its breathless built, its wings havening reflectively over that word "democracy.

Now 'democracy' means lots of very wider differing things. But when I used the word a talking about music it rever means all those men and their wives whose joint annual incomes are under

childhood was spent on the benuhes of the council school at distinct from those who learnt games and if manners at the great public schools are led, says Occogs Bernsrd Shaw, because the 'great public can't afford to send its boys to them). Nor does it mean any other group of proble whose limits can be defined by speech or clothen or food or place of resulence. But it does mean a privileged class—though many members of the class may have wen their own privileges, not having been born into the purple, but having best their two bard-carned savings elections with it, and having best their resultance over y silver speed they.

Every spirit and every art and every interest in life has this aristocracy. There are fifty theo-cand keenly attentive students of the fortunes of the game of cricket (these are the aristocracy) and a multon who take some interest in that game (those are the democracy); there are five thousand four hundred and seventy two people in the British lates to whom poetry is a passion (s.e., poetry posword a very small aristochecy), but there are five Landred thousand who care something for it-(i.e., it possesses a pretty big democracy). So sport and are have their aristocracy and their democracy. Both have their rights, but what I want you to think of for the moment is this-if art or sport didn't pusses its aristocracy there wouldn't be much progress made. We need, and hadly need, those bigger-manded, more cutto and a members of the various sporting or artistic comas. They may in some senses and on some occusions be encrow-minded, since often they are schering their red-hot intensity in the one parsicular thing by leaving out in the cold a hundred other things in which the rest of us are interested. Eath-islants are generally specialists, but they are necessary specialists. The democracy of art goods its spistoctacy.

Now, one thing as to which the aristocracy is areally concerned and the democracy doesn't much worry itself shout is the luture. The ordinary number of the democracy of chess players is content to enjoy a quiet game new and again, but the realty keen chese players, the aristocracy, are just now writing to The Times to point out that the game in getting too easy, and that if the rules aren't altered so as to admit the presence on the board of an extra hing or two, or to exclude a few pawns (I am no chess player and forget the details), there will soon be some difficulty in arranging ready interesting motables. And the training aristocrany, who some years ago were always discoving "starting gales" (whatever that may be) are now, I natice, always taking totalisator. And similarly the music aristocrats, whost their demonits that plaused their fathers and grandfathers are looking ahead and arguing about "Polytocality" and "Atomality," "Macretines" and "Expe-

I do not by that every member of the manual aristocracy expects much from these th I on yeary that these things are "in the air" and the in claims to attent on eagerly enrivased. One member may maintain that the angels sing in microtones and another that these have their origin in the borrible portunento of the hawls of hell; but at any rate, no member of this aristocracy is indifferent to microtones, and if the B.B.C. atmounces a new Symphony in Microtowe by Atemalaski they put on their hentphones, but take the telephone repriver off its hook, tell the main to eay "not at home to callers, and set down constartably and colkeetedly to find out what a magnetone is really ake. and whether Atom aga, seems to be able to solve to any real human expression by its means. At the end of the perfermance they have got a few new rocus are discarded a few old ones

Some of them were incomed to thank elight, of generotones, boneving that when much had divided the totave into twelve semidenes he had reached the point where God had, on the day of music's creation, programmed 'Thus far shall thougo and no farther,' are now inclined to wonder a market of the voice of God. Others who had per trously argued that times from a five-note scale and had no twelve-to-t scale, he must logically go on for ever dividing and sub-dividing one train

amader and smaller fractions of patch, some of these-new begin to heatate and to say, "We" say Atomalazki's quarter tones did:

to me much different from those Madame - AlMr. — and other vocalists and violinists fall
into, quite naturally and without any awarling
about it, whenever they visit 21.0!* A few bold
members of this aristocracy come out heartily
for or against Atomalacki and commence a sey
for 'More Microphonic Microphone and Just

Atenniacki, but probably most of them stell sit on the lence—which, let me say, is often the proper place to sit, and it is a pity some people dun't sit there a bit longer until they are really able to decide which is the right field into which to descend

Now, all thus is so much Greek to certain of my readers—if, mideed, that knot of reader has read so far in this kind of article. They look on music (I say it quite respectfully) just as one amusement like another. They enjoy Tchaikuvsky and Wagner, and a bit of Beetheven, and a good deal of Chapand Mendelssohn and Grieg, but they are not concerned with the future, and have no wish whatever to extend their sympathies and approciations. They forget that every art must be all the time moving forward—not necessarily reaching a higher point than ever before, but odapting likely to the unpression of the feelings of the ever-changing times. They forget that there was a time when,

(Contenued on page 753.)

Stars of the Victorian Firmament.

(Continued from page 691.)

performance Amissise Thomas's opera, M ignor was given for the first time in England with a cast neluding Christine Nilmon, Trabelli, Faura, Betti and Grewer, and a few nights later another absolute novelty, Wagner's Figury Datchoon, with Smiley - the Hellander, Gardoni as Krik, and Russ di Minska as Senta.) At Covent Gardon in the same season Meyerbeer sublimate opera, L'Africoise, well performed with a distribution of clies that has never been surpassed, viz., Pauling Lauca as Selaka.

as Don Pedro, Seset as Inex, and Naudin as \ di Gama.

I have said that no jealousies used to disturb the smooth representation of the great Meyerbear shows, but, of course, there are exceptions to every Towards the end of his memoranic tentative season of Italian opera at Drugy Lann in 1887 Sir Augustus Harris bethought han of a glorie revival of Les Buyuenots that should take London by storms. He memorally had the meterial at bond, for the cast was as follows: Rac Reszke: Novem Victor Maurel, St Bris, E. St de Resske , Marce , Foli ; the Queen, Marie !-Urbane, Fahbri ; and Valentine, Li han Nordswith Luigi Manainelli conducting. But, just when it was time for the curtain to go up, there was trouble behind the seems and Harris had to be sent for. He found Manrel in a towering rage because his contours did not fit, and declining to go on the stage to appear to a deadvardage besteld artists who always dressed so elegacily as the de Resides did. The impression calmiy informed him that his place would be taken by Del Pucate (who is reality was not in or near the theatre), but the meason was treated with entire indifference. Meanwhile, the undernes had grown tored of waiting and were loudly storoping their disapproval, whilet the conductor, leaking very unhappy stood with watch in hand at the dressing-room door, and the costnance and his senistants were working furiously upon the faulty doubtet.

Still Murnel released to move from his easy chair. Nor would the performance have begun at all that night had not Hurris declared be intention of going before the cortain to explain the period, with a further appeal to the Press to pose the inconsiderate behaviour of this gifted by to electron baritane, whereby he would become the henging stock of Europe. The fear of rescale was no most for the Preschman lie camed down and ollowed homely to be invested with the doublet. Maneine it rusted into the orchestra and, half an hour late, the opera began.

Operative managers in the old days had to be very diplomatic in man putating the figures on their chessboard. The classical instance, and purhaps the most amusing of managerial skill in averting trouble with an illustroos combination of Laient was a remocated with great ungers, but great dancers. It occurred at Her Mojesty's Theatre in the first deads of the Victorian em—the "haleyon days" of the ballet—when Benjamin Lumley was arranging his famous Parale Quatre so as to conceptrate in one scene the genies of four of the greatest dancers of the period, viz., Tagioni, Carlotta Grair, Cerito, and tamille Grain. The place of honour in a baset in supposed to be filled by the last to enter—i.s., the pressive disposes. Consequently the question bern was, who should begin f. Each in turn refused, and stock to her decision so obstinately that at land the envire do bullet in despair went to Mr. Lardey for instructions. "Go back to the labes and tell them that the desired position in to be taken, so it ought to be, by the oldest of the four." The boncur was naturally declined by all, and then, the point having been settled in some different way, the Pas de Quatre created the liggest accession of its kind that was ever recorded

THE MOTH MAN.

By ARTHUR SLEIGH.

I was during the dinnerhour at the office that Mr Brall was first conrious of his peculiar natural gift. He had returned from lunching in the restaurant round the corner, and was enjoying a cigarette in happy quietudo while his er chio's amused themselves in another room, when he became aware that lus mind was playing a tune to itself-or so it seemed to him. Nothing out of the common in that, of course, but when he tried to close his mental car to the tage, which

it by magning a brass band playing 'Rule, Britannia.' 'It's one of those confounded

was one he did not like, he could not! The music, which

seemed to be played by a string

quartet, was quite faint, but he could not will it away, or drown

typists playing her gramophone, said Mr. Brill. He then plugged his ears with his fingers, but the melody could be heard as plain as before-plamer, for the street noises no longer competed with it. He was scared he came out in a cold persperation. Striding to the door of the mom where the office staff were, he flung it open. Yes, there was Mr. Sawyer, treating the others to some music, and it was the same tune that was worrying him. It was not, however, a gramophone she had but a portable radio receiver

Stop that noise, piense, said Mr. Brill

It's getting on my nerves'
Miss Sawyer did so, rather sulkdy. And Mr. Brill found, as he had leared, that the tune went on in his head as before. Suddenly it ceased. He waited, staring rather waldly before him.

'Switch that on again,' he commanded, and Miss Sawyer compiled with the alacrity of one who wishes not to annoy a madman. Still the silence, while everybody stood and marvelled at Mr Brill. Then the instrument said-and Mr. Brill heard a perfectly synchronized little inner voice accompanying

it:The Bhill String Quartet will now play

Claure de Lune.'
'Switch it off!' he shouled, and Miss Sawyer obeyed even quicker than before, The agilated man returned to his sanctum and grasped his head in both hands. Oh, cruel-to go potty at forty-five! Claire de Lune-Claire de Lunatic! He determined to go and see Wensleydale, the bram specialist, at once. Even if the sudden functioning of a private natural receiver within his head was not a symptom of mental derangement, it might well be the cause of it. To listen perforce to everything broadcast, when the ontem he didn't hate was the announcer's



"Still, there up !" he wen! on, "I know what you want."

straight away . . . All these thoughts had a background of Claire de Lune

On his way to Mr Wensleydale's he was much disturbed to find the music getting louder and louder, though very clear and sweet; and that was not all—his reception was 'wide,' his receiving organ, working approximately on the Daventry wave-length. was also getting Radio-Paris, Koenigswusterhausen, and other stations. Inside the specialist's fine big house it was slightly weaker, but not much

He described his trouble to Mr. Wensleydale, who listened with increasing interest and delight, but presently remarked:-'My dear sir, I'm not deaf, you needn't

'Don't you realize,' said Mr. Brill, plaintively, 'that I can hardly bear myself speak for this bornble pandemonium in my head?'
It's immensely interesting, said Mr.

Wensleydale.

'Immensely interesting I' cried Mr. Wensleydale; and he showed such pleasure and enthusiasm that Mr. Brill had to look another

w., or he might have struck him.
'It reminds me of Fabre's moth' said the doctor. "Have you heard about that?"

"Fabre's moth."

'You'll have to shout,' said Mr. Brill.
'It's getting worse every minute.' But the doctor had gone to a collector's cabinet in a corner and was returning with a tray of moths and butterflies. He pointed out a large moth, and shouted in his patient's

' Fabre caught a female of the species and imprisoned her in wire gauze. Woke up in the night to find the house swarming with I

The Tragi-Comic History of Mr. Brill who, after discovering that he was a Receiving set, became also a Transmitter. And of how he was Insulated by his friend, Cyril.

> males and the gauge completely covered with them-they must have received the wireless messages from the female for miles around. It seems you have the same remarkable faculty You ought to be proud about it, not anxious."

There was a pause, and Mr Bull heard simurtaneously, in ddition to Bhhl's quartet :-

lous aurez maintenant une inspirette de Lasit-

How I love my bare-kneed stie, how I love my Janeto a tom-tum-tum-tum tum turn tum-tum-tum-tum-tum.

But what can I do about it?" he protested. 'I shan't be able

to steep a wink '
You must exercise your will power—you must resolutely till, there up l' he wed oo, 'I know what you want.' keep your mind on other things. If you are unduly 'Good night'! He would go to Wensleydale I troubled, I will operate. I don't know when

your receiving organ may be, but I can look for it." Mr. Wensleydate then mentioned his fee, and Mr. Brill paid it and was shown

I is now back to his office lay thon, er, and quer little streets, and he walken along them in a state of rage and apprehension. At length he relieved his feelings by saying to himself-quite maudibly-something that might be rendered in a tale for the young as, 'Oh, bother I Confound it all!' He was passing a house, the windows of which were open because of the heat when this occurred, and he was more than surprised to hear his unuttered thought issuing from one of these windows in an exasperated roar. He stopped and looked in. There were three or four people in the room, listening to a concert given forth by a loud-speaker, and the profone interruption had evidently puzzled and excited them a good deal. Mr Brill, realizing the truth at once, became very weak at the knees and clung to the palings for support. It was evident that he possessed a untural transmitter as well as a receiver. Honceforward he must suppress every thought that he would not like everybody to know!

A man with head-phones on leaned from a window of the opposite house and called across the effect :-

'Hear that, Bert? Wot's up?'

The owner of the loud speaker said it must be someone monkeying about at the broadcasting station, and he added, turning to Mr.

Bo - Dal you bear it? 'Struth, you are

Idiot ! Thought Mr. Brill, "Of course I heard it; and I have every reason to be (Confinited of foot columns 2 and 3 perfect)

THREE IMPORTANT CHORAL WORKS THIS WEEK.

The St. Matthew Passion (Bach) From 5GB at 7.30 p.m. on Thorsday

THIS, by almost universal consent, the noblest music which mank ad possesses, was first song two bundred years ago at Eastertide, in Bach's own church—the Thomaskirche of Leapeng

So far as we can learn, it was not then appreciated at anything like its real worth, and no one knows whether it was repeated in the following year that we do know that Bach revised it after that Easter day of 1729, and gave it again in the form a ch we treasure it now, about 1740. After that the continued to form part of the Easter arrices in Leipeig, but not until Mendelsachn's day was it load desewhere. In 1820—exactly a century after its appearance—he conducted it in Radia, now, at its bi-centenary, it is being stug and played throughout the whole of Christendom, as the must cloquent and beautiful form in which art has ever presented the story of the Painton.

To understand it fully, one must know something of the church to which it had its birth—the charch of Luther's simple Protestantium, if it was a childlike faith, of devent sincers for he had been silf, as to the worshippers in the Thomaskirche two conturies ago, the Passion of our Saviour was a real thing which touched their own lives intimately. I resus Christ, the Son of God, was to them so truly the Son of Man, that they could speak of Him, and speak to Him, with all the simple confidence of a little child. The quiet, tender chorus at the end of the work, in which the vinces sing 'Mein Jose, gute Nacht' (My Jesus, fare then well—literally 'Good-Night') has all the heartfelt toving sorrow of a human leave-taking. It is an attitude of worship which the world can never see again, but Bach's music, enduring in its splendid beauty like some great cathedral, can show us more truly than snything clae, what it was.

The form for such thurch musto which has come down to Bach from earlier hands, had grown into a strange hybrid of many styles—secondar as well as a finite of the property of the idea in the tradition. Bach had perforce to east his ideas in the appended which his age accepted, he did it with many explanded effect that the form seems exactly right, simple, size his own devent spirit, and upble in a

way which no one has ever since achieved.

The story is set before us in a series of dramatic episodes, almost potential in their vivid directness. At salient points, the narrative is interrupted, and a meditation on the scene which has just been recounted is set before in, sometimes in an aris by one sole voice, sometimes by a simple chomic, or by a chorus. The choirs—there are three choirs, two of the usual voices, men's and women's together, and one of boys' voices—are used in a twofold way to express these contemplations of the worshippers—pith, and to take part in the actual unfolding of the drama. In this latter way the voices are used with telling, often almost overwhelming, nifect,

There are in all some twenty-four scenes, of which roughly one half are rounded off by arias and half by charases. The actual telling of the story is in the hands of a paraster—called the Evangelost—a tenor superst, in a seriest of recitatives with pre-estral and organ accompaniment. The atterances of our land Humself, though also recitatives, are more nearly in arioso form, with a more flowing, redictions hus, and are meant to be accompanied by the strings alone. By that Bach so doubt had in mind the more ethereal tone quality which belongs to the strings than to the full pre-estra and organ. The doclaration throughout in simple, but words or phrases which Bach meant to be stressed are brought out in a very striking way in the vocal line, helped by the figure used in the accompaniment.

But the music is enormously better able to convey its own message than any mere words can hope to do; if even those will lasten to it, humbly and in a simple spirit, who think the mest Bach too gigantic or their little muda, even those who feel that the sacred mystery sets forth here, is 'nothing to them that pass by,' they must be touched by sumothing of its splendour, something of its noble beauty

The Crucifixion (Stainer)
From 5GB at 3-30 p.m. on Finday.

ITHIA its emaller frame, Six John Stainer's oratorio is at true a picture of the church of but own aga and country as here.

great musto is of romantic Germany and Luther's Reformation. Stainer led an amazingly active and trusy life, holding more oppointments all at the standard earning more distinctions, than there is room to recount in these columns. But from the age of

when he became a chorater in St. Pa. Cathedral, until failing eyenght made him reagn his post as organist there, he was first and foremost a church mustcien. Apart from a number of valuable text-books of which he was author, or part author, all his published works are church musu and many of his services, anthems, and hymns, are still in regular use; many of them are addeservedly estremed and even loved, as he was resif by all with whom he came in contact. He

His best known oratorio, The Oracificion, is quite short, solo voices and chorus in turn set for hithe story, beginning 'And they came to a place named Gethsemane.' The utterances of our facel are given sometimes to a solo tenor voice, sometimes to a base, and at several points to the chorus; as in the Bl. Matthew Pession, chorul and orchestral, as well as solo, interludes, break in on the narrative with meditations, and each section is closed by a simple hymn, in which the congregation is instructed to join with the chair

Requiem (Verdi)
From London at 8 p.m. on Friday
HEN Research died, Verdi, universally acknowledged as his successor on the throne
of Italian opera, proposed that the leading

composers of Italy should combine to write a Request in his honour. Verd himself composed the final number—' fabers me,' but the whole project never came to fruction. Some five years later after the brilliantly successful production of At At, the death of Verdi's friend, the poet Manzoni, turned his thoughts again to a Requirem, and be completed the work, retaining the original last number

It aroused a good deal of bostile criticism on the appearance. Verdi was known to be no very criticidex churchman, and it was neged besides that his manner, founded on, and admirably fitted for theatriest effect, was by that very fact translable for the most solution service of the Church. Vun Bülow, arcient as always, whether in praise or blame, called the work a 'monstrosity,' a criticism which induced Brahms to buy a score and study it. He called it a 'work of grining,' an opinion which won Bilow afterwards cauge to share. He wrote accordingly to Verdi, proclaiming his agriler mistate with a warm-hearted gimorosity which earned a like roply from the componer; there was nothing quail not mean in Verdi's character

The Requiem has long ago been recognised as wholly sincere, as the work of one whose religion was very true and devout, whatever his politics may have been. Florid, dramatic, picturesque its music may be, rich in all the qualities of melody and vivid force-fulness with which his later operes are alive; none the less, it may well be all the more, it is accepted as a perfectly true and devout setting of the solemn service, such as only Verdi could have given as.

There are seven numbers:—Boquiem and Kyric, for four solo vinces and charas; Dies Irae, in the several sections of which solos and chorus alternate; the Offertory Domine Jesu), a Quartet; Sanctus, a great lugue for two shorts; Agina Def, for two women's voices and chorus, Linx Asterna, a trio for meage-soprano, tenor, and bass; and Libera me, beginning with a seprano solo and coming with a shoral fugue.

THE MOTH MAN. By Arthur Sleigh.

pale! '—the unspoken reply being faithfully delivered by Bert's loud-speaker. Mr. Brill moved away, for a crowd was beginning to collect, and he felt himself to be an object of suspiction. For a time he wandered about miserably, uncertain what to do and where to go but at last he took the Tube and returned home to Hampstead.

Dear, dear, I am sorry! aaid his wind and she held his poor humming head to her breast. 'Ch, I know! Let's go to Cyril—he knows all about wireless.' Mr. Brillagreed to this with despairing docility. They found Cyril—who was a neighbouring friend of the family and so interested in the technical side of wireless that his own set was never in working order—and explained the matter to him.

'And it's constantly getting louder,' sail Mr. Brill, hopelessly. 'Can't you do some...' You must shout hard if you want me to hear you.'

Cyril said he felt sure Mr. Brill's transmissions must be getting stronger too. Pretty soon he'd be able to hear an electric spark in the Antipodes, while his lightest thought would be broadcast over England.

'Still, cheer up!' he went on. 'I know what you want. You want a screen. I'll make you one.' He took a petrol can, hacked off one end, and after shaping the can into a sort of knightly casque, popped it over Mr. Brill's head. He also nailed bits

of rubber to the sufferer's boots.* 'There I' he said. 'Isn't the noise less now?'

'A little-thanks,' muttered Mr. Bril,

almost stiffing
'Some of the electro-magnetic waves are
bound to leak in up your neck,' explained
Cyril. 'That can't be helped. Now I'll
wrap up the can for you to take home. Once
you're there, you need only have it off for
your meals.'

'Thank you,' replied Mr. Brill, despon-

That evening, as he sat wretchedly under his very inadequate 'screen,' he began to pick up the Moscow programme. Being a man of strong political opinions, he found this the last straw. He threw aside his helmet and frantically ran his head against the walf.

When he regained consciousness he had a great, painful bump where he had struck the wall, and dogs were fighting just ontside the house, yet he experienced only peace and contentment—his unique telephonic faculty had been put out of action.

Mr. Bnil's trouble has not since returned, but it has left him a permanent legacy of bitterness. He has founded the Anti-Broadcasting Society; and the letters he writes to the papers on broadcasting are so unreasonable, so venomous, that not even The Daily Dustber will print them.

The book area of a win over to so make

By J. C. SQUIRE.

TRIES OF THE

the field Configuration. It

N Thesday, Mrs. Wootton is to breadcast her fourth talk about Utops
her subject being Lytton's 'The
Coming Race.' The series is a very inter
clusion the lecturer may be induced to give
clusions of existence. We create
the conditions of existence. a general talk about all the particular Utopus that she has discussed and those which she has not discussed. It is roughly two thousand five hundred years since the first surviving attempt at an ideal state was forminated by Plato; there are enough Utopias now in existence for the scientific investigator to be able to classify and compare them, and make some deductions es to the permanent aspirations of mankind. By mankind one means civilized European mankind; the Utopia of even the most disinterested inhabitant of the Solomon Islands might very well include occasional cannibal banquets, free to all. The only Utopias in which we can be deeply interested are those which are capable of universal application and permeated with a concern amanity in general. Many of the an writers wrote before manked in t-neral or the world as a whole had been surveyed, and when isolation was conceivable. Yet the spirit that inspired them was a general desire to make for the happiness of the largest community they could conceive themselves as belonging to. Plato thought in terms of the Greek world: born m Bacon's time he would have dedicated immself as consciously to the whole service of humanity as did Bacon. The spurit of the panella (whose 'City of the Sun' appeared in the same year as Bacon's 'New Atlantis') is closely akin to that of

Morris and Wells "Morris" 'News from Nowhere, a beautiful pro-Raphaelite dream of an England which prosperity was accompanied by lessure and the climate had changed for the better, is the most enchanting and unreal of the modern Utopias. Mr Wells' is the boldest and most comprehensive. Edward Bellamy, whose ideal does not appeal to all, came nearer, in 'Looking Backward,' to the actual aspect of modern mechanical civilization. His Communism was much what the Boisheviks dream of-Marx and Henry Ford happily married—he even anticipated a supply of music in the home turned on and off by switches. These, the last of a long series of nuncteenth-cen-tury Utopias (Hertzka's 'Freeland,' set in Kenya, is worth examination) have had no successors. The reason probably is that the job has become more difficult than it was

Utopias are rather out of fashion, both with writers and with readers. The last and one of the most brilliant of them Mr. H. G. Wells' A Modern Diopia, states some of the trasons and bears other upon its face. It would still be easily possible for a dronner to express his hankerings after an eartily paradise, a green and sunny island where the benignities of Nature and

the conditions of existence. We can no longer conceive of a model state cut off from its neighbours by impossable mountains or seas, or able by a cordon of troops to keep its frontiers intact from all foreign infection. Said Mr. Wells, twenty-lour TEATS WE -

We are soutely aware nowadays that, however subtly contrived a State may be, antaide your boundary lines the epidemithe breeding backgroun, or the economic power, will pather its strength to overcome you. The swift march of invention is all for the invader. Now, perhaps, you might still guard a rocky coast or a narrow pass; but what of that mene tomorrow when the flying machine store overhead, free to descend at this point or that? A State, powerful enough to keep switeted inder modern conditions would be powerful enough to rule the world.

World-state, therefore, it must be, It is one thing to describe an imaginary small state, as Plato or Bacon did,

ple economic machinery of ancient Greece or Elizabethan England. It is another to shafter this whole modern world and 'remould it nearer to the heart's desire,' contriving solutions for all the great problems of race, religion, and economic control; settling at last the ideal method of distributing the world's supplies of land, food, coal, oil and metals; inventing a machinery for avoiding war which will miallibly work; and systems of education and industry adapted to all the various climates and racial temperaments,

Mr. Wells made his own attempt. Everybody has found it delightful; few can have thought it useful practically. It is full of good prose and interesting small suggestions; but it is little more than a series of impression istic glimpses imagled with ingenious arguments about small points. But even Mr. Wells' imagination is not successful in depicting the ideal world into which ours might grow as he was (by merely continuing mechanical world (m The Sieeper Wires") which might also be the outcome of . He could state the problem better t' n the solution. What is the use in discussing marriage (about which all the small state Utopians postulate rigid laws, whether monogame, or not) in such terms as these :-

Into the modern Utopia there must have entered the mental tendencies and orig that give our own world the polygomy of the Zama and of Utah, the polygodry of Tibet, to a sea of experiment permatted in the



WOMAN AS WELLS SEES HER

"At orr ent," and H. G. Wells in his "A Modern Utupia," "the outshings the praceck's excess above his mate. His Utopia would have to decide whether to acceptuate this state of allians or to reverse it a co-education or the farent.

Reprod I from Edmand J. Rallisson's illustration to " A Modern United (Chapters and Holl).

The worst of it is that there are violentlyheld opinions and an obstinate strength of custom beaind all these practices. No convincing picture of the result of Mr. Wells' synthesis can be formed

A complete, imaginary and ideal world, formed from the materials of this, is imposwhile to conceive; but even the scrappiest attempt at a modern Utopas may be useful. As useful, perhaps, as any of the old Utopas; it was rash to believe that any reconstruction of social machinery would make everybedy good and happy, but on individual points the Utopian philosophers have fertilized the thought of practical statesmen. Bacon was in advance of his time about hespitals; Sir Thomas More's 'Utopia' is full of practical suggestions which might be adopted without taking over his general scheme of society. In his imaginary city 'the stretes,' he said, 'be twentic foote brode.' It doesn't seem much to us, but he was on the right lines, as the average London street of his day was much narrower than that. To every dwelling house a garden platte ad-loyninge'; there is the germ of the modern larden City movement, in print, in 1516. Or, again :-

They bryage up a greate multitude of pulleyne (fewls), and that by a mervaylouse policys. For the bennes done not sytte upon the egges, but by keepyings they in a certayne equal. bests they bryoge lyfe into them, and lusche

I re is incubation ! The study of Ucopias is, in part, the study of misplaced ingenuity

(Continued on page -1

Home, Health and Garden.

RECIPES WHICH GIVE YOU VITAMINS. Dishes recommended by Prof. V. H. Mottram and Miss J. Lindsay,

Liver and Tomato Potted Meat.

As year or ents lace of send espace tal great proportions to an t

Shanoping , a 1 Poe post square lecture part

Skin liver and tomatoes, pass both through the case of M. S. T. And the case of the c

To contains vitamins A, B and B₂, C, and D, and m addition it would be extremely useful in permicious angentic and in some accordary ancies.

Liver and Tomata Omelet.

Funn -I tomato. los. hutter. Squeeze of lemon. icarpoouful chopped parajev.

Foundation -

2 eggs. 1 jozs. butter. Snagoning.

Seasoning.
I tablespoorful milk.

Filling.—Wash and skin fiver and teresto.
Cut up and pass through a morning machine.
M. in-more descript the series are a construction of the start with lid on test minutes, shaking or

Cook slowly with lid on tax minutes, shaking or storing (requently

Foundation.—Whack eggs, add seasoning, milk and half the botter to small pats. Melt the remaining half of butter in or a let pan and remove some. Pour in the one et mixture. See slowly and shake till omelet shows signs of setting. Allow to remain over heat a few seconds undestored Loosen round edges. Add pareley and seconds to filing and put this on top of the foundation.

Fold caref its in tores. Serve at once on a bot

I'm umclet, in addition to having all the known vitarius, re proservet, will be useful in thoring patients with peralemon ansama.

Schols and saled dressings in the effect of the for vitamens. The green fresh lettuce, mentard and cries, one we, tomato, etc., will supply vitamens A, B, and C. To summer, vitamen D, in addition, will be in the green food. Egg yolk in the dressing will supply vitamens A, B, and D, and before junce, a further supply of B and C. Here W is a suppression for an Arrange in soled to

Here is a suppersion for an American salad, to be served as a course by itself. It may be called Su aut. Assist one.

1 Drewna

t egg yolk Salt, pepper, mustard, sagar, oll († pirt). I good tablespoonful cream,

I good tablespoonful lamon juice.

(a) Filling

20m. chopped water is. 20m. chopped dates. 4 large water s.

till) Poundation :-4 large, tipe and firm tomatees

Add seasonings to egg yoth. Showly add the of whisking well till think. Stir to the lemon pulse and last of all the events. Add the chopped

Now skin the tomatoes, cut off tops and hollow Now skin the tomestoes, cut off tops and hollow out contro. Place each on a bod of crisp lettuce haves in a separate solad dish. Fill their contros with the maxture. Decerate the top with a small heach of musicard and cross growing out of esca-and two half walcade. If sked, melon can be added so h with its and dates.

Hore is a sevency choose which will contain most of the vitamen.

Take a portion of soft aream cheese and much with an equal quantity of butter. Add exycone peopler till the marture is solonn pink, then inarporate aufficient lemon juice with it to give it a bite and a kick. Add also, if sheet, finely chopped onions or chives; supers; curraway seed and a shred or so of sarding. Serve in small individual pass with small Viernia or French roles.

GAS RING COOKERY for those who live alone.

ET us consider suitable recipes for cooking on a gas ring, recipes other than ages are excellent for a change, but too expensive for serving up every day

There are not many plensils necessary for this method of cooking, but an additional cancepan should be purchased and kept for deep-fut frying only So many tittle dainties can be cooked has way, and it is a clean way of frying, which is

v. portant when cooking in a small space. A free v pan should be unladed in the necess of utensils, also a fair-sized sancepan and a smaller.

The special saucepan for frying should be kept two-thirds full of some suitable fat, dripping or block east. There is no need to pour it into a basic after every ure. When necessary if abould be put through a very fine strainer, the pan weaked, the fat returned and the lid put on r it will then be ready for future use,

When the evening meal does not include most, soop or perhaps grape-fruit should be taken first. It is awkward to prepare some in the small space usually found in a bed-sitting room, so the best plan is to buy a grand tin of rehable brand of song, the contents of which will be quite sufficient for two means for one person. Here are a few simple recipes for a fish dish or savoury to follow.

Sardine Savauries.

Break up some sardnes with a lurk, seld some lumnts fatoup and popper, pile the mixture on bu tered touch.

Buttered Begs.

Melt a small piece of butter in the saucepar whisk up the egg well, add a tiny drop of milkpepper and a little very finely chopped omon-I at all these into the hutter and stir over the auntil it thickens. Spread the mixture on buttered torst. Instead of mak a little tomate estaup can be added; to make a change instead of the onion the addition of a few shrimps or progent makes a

Praions on Toast,

Melt one conce of hotter in the source of a 1 one and a half level tablespeenfuls of flour a together, starring all the time, then enrefully start in one cill of milk and brang to the boil. Boil for three minutes, seeson with soft and pepper and stir in the contents of had a tin of praying out into small pieces. A little anchovy campes is an insprovement if you have it handy

Use up the remaining prayers the following day by frying them In batter. The batter is casily made by mixing together one and a half ounces of floor, I tenspoonful of sait, one level tenspoonful boking powder, then stir in a gill milk. Heat the fat in the savespan until von can see a faint blue amoke, dip the prawns whole in the better, drop nto the hot fat and fry until a golden brown. These are delicious eaten with some buttered tonat.

When some is not taken first, more substantial at-hos can be used, such as chops or steak with tunnets or ontons, freet fish, kidneys and bacon, or as a luxury mashrooms with the steak or bacon, etc.—From a talk by Mee M. Collens.

Listeners who would like expies of the Dimer recipes broadcast from SXX an March 19, at 10.45 a.m., may obtain there by sending a post-card to the Empire Marketing Board, 2, Queen Anne's Gate Buildings, S.W. If you know already sent an application. It is not necessary to do no death. do so again.

THIS WEEK IN THE GARDEN.

VERGREENS may be planted from now onwards to the end of May, later in colter districts than in warmer, but choosing the time in such a way as to avoid planting when sail is cold. Late spring, about the last week in April, is about the best time to move Holles, especially if the weather is moist and warm. Great care gainst be taken not to allow the roots to become device by expectally them to the sum or diving winds. the by annoting them to the sum or drying winds.
If the plants have been, for any length of thus, out of the soil, slightly mosted the roots before placing them in their new positions. After planting give to a thorough some new way the work to be to on a there new positions. After painting gives a gent the hule, and syrings the folloge every evening except in showery weather. Plante of medium and large size ought to be securely staked

to soon es platting is completed.

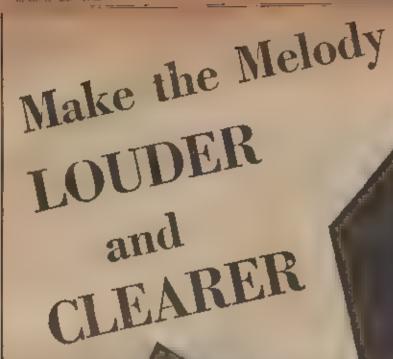
In the flower garden, border Carantions and the old favorative Plake that have been wintered in cold fearness may be safely planted out in their flowering quarters. Choose an open, surely spot for them. 4: they like a certain account of lives in the soil, give the bed a good dressing of old mortar-rabble broken up so that it will pass through a had-not alone, with the addition of for of bone meal to the

Sweet Pean that were sown during antenn and grown in cold frames and thoroughly hardened off may be planted out. If the ground was prepared

in autumn, little will require to be done now beyond storing the surface with a feek before planting. When planting is completed it is wise to planting is clear around them. These act and tweggy have a less around them. These sort as a protection from fresh and as a means of support. It sings are troublesome, surround each with a circle of soot or soot and time mixed. These who did not sow the Sweet Peas in success should make no favourable opportunity of sowing them in the open ground now—but only when the soil is in each condition. good condition.

Seeds of many balf-hardy sumuels will require to be sown under glass if good plants are to be ready for bedding out during the latter part of May and early June. The old roots of early flowering Chrysearly June. The our roces of early nowering Carpe-arthumums will now be giving a plentiful supply of cuttings. These are beet propagated by placing them in a bone with a little heat. When routed they can be moved to a cold frame and gradually hardward off before planting out.

In the vegetable garden March is one of the busiest months of the year and the results of the season depend greatly on the work carried out now. A few lines of early Pobatose should be planted on sunny, sheltered borders. Peas and Beaus abroad be sown for succession. Spinach should be sown in succession in the spaces between rows of poes.— Rogal Horticultural Socialy's Bulletin.





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3.10 **JOHASSON** STOCKMOOR IN A STMPHONT CONCURT

SUNDAY, MARCH 24 2LO LONDON & 5XX DAVENTRY

(1.562.8 M. 192 kd.)

OLGA MALEY + GOVER A SONG RECTAL

10 30 s.m. (Dematey only) T (Dematey only) Then Signar, Opens.

A Symphony Concert

THE WIRELESS STUDBONY ODCHESTES (Leader, S. Kakana Kannay) Conducted by Jours Rampager JOHANNE STOCKMARR (Planoforte)

Overture, ' Hansel and Gretel 1 Humpardinal

HillS hary tale Opera, by Humperdinck, to a story written by his sister, was produced in the first instance without any thought of public performance, intended only for the amagement of young people in the Hamperdinck's circle of acquaintance. But the world at large was not to be denied such attractive music, and the

Opera has long since won a world wide popularity. It is a favourite alike with young people, to whom the common than a beloved tale presented in a new and charming guise, and with the most erdightened musicians, who гесодица и из а шальтичес receignize it as a masterparee of art. It makes use in the most skaful and fascman Folk tunes, and the melodies throughout are of the emplest and most impediately. etely pleasing order. The Overthre begins with the Evering Prayer which the Chitteen sing before lying down to sleep in the woods, the prayer in which they ask for fourteen angula to watch over shore till morning :-

"Two at my head to guard. my thoughts.
Two as my (seek to guide

Two on my left to watch thy heart, and so on.

Then there breaks in the starring music of the witch and her gargerbread house : the merrymaking of the the se g of thunksgrving th

ther blowrance from the wife a spoil; but the music of the Prayer dominates most of the Overruse, and it is welded with the other tunes in the most cunning way.

JOHANNE SPROMENARE

Pianoforte Concerto in B Flat M.nor Tohodiocety

TVHALLOVSKY'S first Pianeforte Concerto INCILATION SKY'S first Pianeforte Concerte was dedicated enginally to Noolas Robinstein, to whom the composes played is before giving it to his publisher. Rubinstein's vertical the Concerto was so atterly damning that Tehaskovsky aftered the dedication, insuring it instead to Hans von Etilow, who played the work repeatedly with quantant success. Rubinstein afterwards changed his mind, and had the generosity to admit his matche; he, too, played the work for many years at a regular number in his reportation.

number in he repertoire
It begins with one of Tehackovsky's noblest
tunes, given out with the whole somerity of the or hears, the planderte accompanying with great chords. In one of his letters, Telanbowky mays that he first heard this time sung by a blind begons, adoing that in little Russia, all blind begons sing the morn time with the same refram, It is automakingly untike any tune which blind beggars ever sing a thus country. After brillant use has been taids of that first subject, a new thems aspects, in which the planeforts acts mainly as accompanionent. Then there is snother expressive melony, and before the actual working out of the convenient begins there is one more

ture, is which the solout has a large thire. The slow movement begins, after a few introductory hars by the strings, with a melody given first to the flute. The middle section of the movement, in more lively time, is founded on an old French man which Tcharkovsky tells us that he and his brother "used continually its trull and heart and whether the movement of the middle tells."

them each whatle is memory of a bewitching sing.

The last movement is a brillant Rondo,
that is a movement in which the chief theme keeps
on returning after others have interrupted it.
The chief theme is the one with which the movetuent opena.

Овентенти



BLIND BOYS, AND THOROUGH SPORTSMEN

One of the rowing crews of Worcester College for the Blind, i.e. which an appeal will be broadcast tonight. The boys at this College run menny eights and their colours are well known at Henley.

THERE were two brothers named Marcella, both of whom were important figures in their own day, but it is the younger, Benedette, who is best remembered. A lawyer by profession, includes a much of more than examily high scholastic attainments. But in spite of pressing official dates, he found time to achieve distinction both in pouse and is literature, and his buggest work is still regarded as taking a very light place. work is still regarded as taking a very high place as a historical document. It consists of excit folio volumes of Pauless for one, two, three or more voices with figured best, and sometimes with obbigates for violus and voluncille. The collection was held in high esteem not only in Morcello's names Italy, but elsewhere, and the whole eight volumes were published in an English wrote eight voidings were presented in an Engine control in 1767. He wrote a good deal of metre mental music, too, as well as songs, madrigute, operate, cantains, and at least one craterio, fittuining the texts bilinesis for all those last. He wrote heades on musical and other subjects end many of the European libraries have interesting many of the European infrarian have interesting to a Canatan. Timothese, for which the four in a Canatan by Marcello of Drysten's poets at the matter State Labrary at Dreaden. His mosic was so highly thought of even in his own day that it is odd to find our historian Burney speak. ing rather slightingly of it, suggesting that it had

been too much praised and that it was not very been too much pressed and that it was not very original. Burney was so much more oftent carried away by his rathmassin that it is odd to fir d him at variance with a contemporary version which history has wholeheartedly endorsed. There is a recomment to Marcallo ii the Church of San Gluseppe at Brestia, recording his achievements as Statesman, musician and post. It is almost solely as measurable that we hold him is structure improvements are solely as measurable that

Kantajen ramembasnee new

A RECTAL

by

OLGA HALEY

Sweet Kate Grr Ken Land of Heart's Donce. Grr. Actually France My hove's an Arbutus ... Levels ... Burging Decreat Little Moders ... Decreat Little Moders ... Decreat Little Moders ... Decrease Little Moders ... Decrease Little Moders ... Decrease Little Modern ... Decrease Little Little Modern ... Decrease Little Li

Daughter Margaret The Trons The Past On the Steppe Breichdeunos

(For 5.30-6.15 and 8.0 8.45 Programmen and of passes 5.45 The Week's Good Couse:

Appeal on behalf of the Bornary to the government to the government to the government of the governmen W Cach STER COLLAG : number in 1800, in a Public School for blind boys and for those whose sight is defective. It sums to give its students the abouty or earn their living in a congenul manner, whils not begieding the care of a healthy body and an leuested mind. The prevent had been are morela of

touthburons should be addressed to Mr. Guy Nickads, 47, Grosbau Street, E.C.

CENTULL NEWS BULLETIS: Local Announcements; (Directly owly) Shipping Forecast

- Albert Sandler and

The Park Lane Hotel Orchestra

From the Park Lane Hotel

Onchestra Overture, 'The Morry Wives of Wardsor' Andante Cantabile (for Strings only)
Teknikovsky A scola!

ESTUER COLEMAN
The Dreary Supple Greichansnon
Fair Bouse of Loy Quelter Osciezara v Pantone, Pagliscoi " Leoneacalla

ALSERT SANDLER (Violin)
The Old Refrain (Vienness Folk Bong) age. Krewler Rondo Motort, arr. Kreuter

ESTREE COLEMAN

ORCHESTRA

Eviloane



(2 or 3.35 to 5.36 Programmes see epipoests page)

5 30 READINGS FROM THE OLD TESTAMENT

The Proplet comforted Son Leanh, Chap. III, 1-30 Chap. lis Chap. Iv.

IT is deficult, if not impossible to their anything in literature to equal the pastry of the passages fruit Land which is to be read this after Fig. at section which entiones them to thousands of people, although some of the verses fave been used by composers of

Issan's cussed of confort to the people of lessel, has been universally loved, mass it is full of prophetic majura ion and floge.

5.45-6.15 app. Church Ca itata (No. 185) Bacb

From St. Ann & Church. B.B. feven Manchoster

"O note a reason arrows W concerns. (Baptismal water-Holy Ghost, GLADYS SWEENBY (Seprano) CONSTANCE FEBRUS (Constulio) ARTHUR WILLES (Tonce) REG VALO WHITKOG AT Theory THE ST. ARE'S CRUSCH CHE & THE NORTHERN WILLIAM Guernstra.

(Strings and Bessoon Conducted by T. H. Monatson GROBGE PRITCHARD at the Organ

On their in reasing blanch on the first hard in the ball ourself between the control in the ball ball of the ball in the state of the first and the ball of the control in the state of the original time of the control in the ball of the control in agreement when the one of the control of a second of a second of a second of the control of t

a course in rance of carriells and pointstaking cords.

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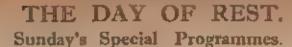
and so bloses filled up the seriout on da with course, over so much he bon of Man be the ed ap

In this only People weares a adjusted figure Decouple of the accuracy annuals.

The words of the Cantain are as tellous

L- Arts Suprand). Aria Saprinos.

Raptionas water Holy Dheet
Wittin God's grace did you enjob! se
And to the Beek of Life enjob! se
O stream, that pure and clean—through
Is the deep neight our aim are remained
With life cternal are we crowded



From aLO London and 5XX Davenury.



By Canon ANTHONY C. DEANE, M.A.

By Canon ANTHONY C. DENK, M.A.

A LL SAINTS', Knightsbridge, is the official title of the church from which a service is to be broadcast tonight, but the alternative name has ong been in more general use. Certa diy it is a better guide to the pilgram, who would search vanily for the thurch along the length of Knightsbridge. It stands between Ruthard Gate and Emissione Gardens, which are joined by a private footpath running beside the church Tall houses mask most of it, but there is a view of the fine west front and campands from casual passers by like one which abous on some great thoroughfere. By way of compensation however, its worship a undistanted by the dan of street traffic—no small gain for a London church in modern canon const.

Ad Saints' will shortly keep its eightieth birthday. It was consecrated on July 21, 1849. Eighty years is a period short enough compared with the lives of many parish churches, yet long enough to have seen tremendous chapges in this part of London. When All Saints' was built, a number of what had been large country houses still stood in its neighbourhood, and still retained their spaceous gardens. Of such houses Kingston House in the role reviving today, but shoots all its garden has been built over in 1849, preparations were doubtless being made for the 'Great Exhibition of 1851, when the building we now know as the Crusial Paluce was exected.

In 1849, preparations were doubtless being made for the 'Great Exhibition of 1851, when the building we now know as the Crystal Palace was erected in Hyde Park, a few hundred yards from All Saints'.

The church itself has been described as one of the most striking of London's places of worship. It was designed by L. Vulhamy, the architect of Darchester House, and is a copy, on a reduced scale, of San Zeno Maggiore at Verona. The introduction of galleries is regretiable, but the effect of the interior as a whole, and of the area in particular, is most dignified and successful. Between 1887 and 1897 important additions were made, including the mural decoration, in agrafito, by Mr. Heywood Summer. The church has been further enriched by some very beautiful gifts made within the last few years.

All Saints' but what may be termed a strong literary tradition. Its first v.c. the Rev W. tam Harress, was a well-known man of letters, whose critical powers were gready valued by Charles D chees. Learning to more recent times, the present Desm of S. Psul a became v.cert in 1492, he was succeeded by the present Archdescon of Worcester, a Rampton lecturer and author, then followed the Rev. W. E. Addis, an enumerablished scholar. And the present Vicar must admit that he has written about twenty books?

Not least among the assets of All Saints' is the levelty of its congression.

Not least among the assets of All Saints' is the loyalty of its congregation and officials. With regard to the fact, it seem with the present Vestry Clerk has worked as the charch for high-three years and the present organist (Mr. F. G. Sanders, for charty-two.)



Dates.

The sinful rate of man, of Adam's procession, That is rained the weath of God man's death and his demantion. For inertal field, in oull rife. In accept but field, from her o we is an acceptable. the recipiest is marted to a set of the person is a person of the person of the first tend of the person of the pe

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A sure of the great compared to the first first of a december to the sure of the sure of the sure to the sure to the sure to the term of the the sure to the sure

Berit Clerch 1 sware to Thee, Soul's Bridegroom, when

that it.

A we say lefter was granded.

A we say lefter was granded.

I will fire myst the sensy those planted.

First law is an it in property as a branch of the man in the man a base of the man above of the man and man a base of the man and man and man are man above of the man and man and man and man and man and man above of the man and man and man and man above of the man and man an

now all the plan is a great of an execution

delice Texts

Let mis find to be a death.

Let mis find to be a death

k in the a my select death

K ingle and things med alter

The Thought of a constant are

beam the application, and beart

find a Thing sale a role.

The wine and Fifth the people will shall much against all cell, The ay one had brought be To gain an faith, he is brought as.

Englieb Tert by D. Miller Crong Corne she by the B.B.C., 1908.

8.8 Palm Sunday Service

From All Saints' Church, Etc. asmore Camers, S.W.

Hymn, 'O Barrey Lican and Modern, No. 111) Lord's Prayer and Versicke 'O Barred Head' (Augient Pealtn 86 Lesson (St. Luke xix, 20-end) Nune Dimetts (Wood in E Flat)

Anthem, 'Jesu, Word of God Incarnate', Almon

Address Hymn, 'When I survey' (Ameient and Modern, No. 106,

Blessag
Words of Asthem?
Jesa, Word of God Incarnate, of
the Virgin Mary born, on the Cross
Thy Secred Body for us Men with
tasks was torn. Cleased us by the
Blood and water streaming from
Thy pieceed Side; foed us with Thy
Body bruken, now, and in destars

(For 8.45 to 10.38 Programmes see opposite page)

Epflogue . 10.50 'OUR FATHER'

(For detoils of this week's Epilogue set page 781

THE BRANDESET IIIA



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HERE is the programme to be broadcast from 5.40 p.m. to 7.10 p.m. on Sunday night MARCH 24, by the Brandes Radio Orchestra

conducted by

Hugo de Groot

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PROGRAMME

I.	WALT	rz, " Ro	ses from	the		
					Jak	Strawn
Z.	FIVE	SPRING	Invita-	-		
			Spring			d Gruq
		136 Sec	73.80			Hilletack

(e) Spring Song ... Meudelisohn (d) Ruttle of Spring .. Ch. Sinding (e) Mottingta ... Louwcopalio .. Mendeissohn

3. " Flictation " 4. "Wedding of the Rose" Leon Jend

5. " Whispering Flowers " (Characteristic)

Fr. con Blon 6. " Love Came Calling " Zamecnick

7. " En Badinant " .. A. d'Anbrosio

I. " Idylle Passonelle" .. Rodengade 9. SELECTION, " Memories " Hugo de Groot

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SUNDAY, MARCH 24 GB DAVENTRY EXPERIMENTAL

(487.3 M. 622 RC.)

TRANSMUSIONS TROPS THE LONDON STATES MAINT CHIPPRINE STATES.

8.0 Service from Carrs Lane Church

Poems by A. E. Housman

Murrly selected from 'A Shropshire Lad, rend by

THE work of A. E. Housener or work at a timing position in the first of modern Earlish positive; despite its restricted her new best of possimism, it succeeds in work a conbeat of pessinusin, a species of wo we are an audition wide enough to be recknind astonishing in these days of "the little-read poets," It is difficult to think of Sprepshire without remembering "A Shropshire Lad," so completely has Houseman adortified his art with Ludlow and the balls that surround it. Indeed, it is, perhaps,

but too much to claim for the post (who, by the way, will be celebrating C Narch 26) that her poetry has added the most inciviousl note to the shele range of modern box is a result of many the war by The said the war by The said 1 thems are not do not for all self per the vision does

A BAND CONCERT

THE COTE OF BEHIND Conducted by R nano WASSELL From Brownigh in Manda * Comeli

Overture. The H was A gredger are I garde

Nona Disease (8) When Jones ... Box The Ven of Twelight The Ven of Twelight Parcy

4.25 BAND

Selection, The Prodigal Son . Parmeer, arr,

Legial Howard (Phanologie) No. 1 in C; No. 2 in C Monor. No. 3 in C Sharp

4.45 NORA DESMONO

I tempi amai Lantano (Times of long ago) Respight Romanos Debuary

Cornes Solo, 'Walter's Prize Song' ('The Mustersingers') Wagner, arr. Godfrey Suite in E Flat Holst

HOLST is one of the comparatively few modern English coraposers who have shown a real interest in the value of Military Band music, by composing specially for that eminently popular medium. And that he knows very will how to exploit the various tone qualities, and to give them music which puts them, is by now well known, almost wherever Mintary Bunds play

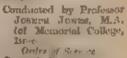
This first Suite for Military Bond is in three movements. The first is a Charcums, a modern treatment of an old form in which the music is built up of one plures repeated over and over, other parts, and with constantly varied treatment and interest. The second is a melodicus and grave for detruction a 1 the third is lively and a growing M. of with a thoroughly popular material table

5.15 5 30 LESTOR HEWARD

Movemente from 'Quildren's Corner' Buite

Buct for Cornel and Euphonium, Freeless C. B.

(Cornet, P.O Soon Euphormum, P.C. Hann) ante Lone Church Service



Order of Scenario Order Volunterry Hymn O Lave, that with not let an ma' {Con an analy all mend,

Prayers.

Beading Hyrm, O Master let en wik wit Dose Companies at Byen-tal

Pro z Anthor Ac seus

Heran, Bassed he the tie that been it es-gregations ily mai,

Break of the Charlest Conference of the Charlest St. Char

8.45 The Week a Good

45 The Week's Good

(From E in agher of

A age of a be at of

the X Hay been of

Tewhershory the and of

Hospital by Mr. Vist

T Y once

(Control over a did be

forwarded to the Sare

tery at the above address)

GENERAL NEWS 8.50 Weathen Forerast

9.0 A Vocal and Instrumental Recital

ALDREY SAMMORS (Violin) and JOHN TARLEYD (f Baplonse)

9.26 ANNI TREBSTILLO (Soprano)

Spring Screw
Rest
Rest
Heart's Desire
If there were drosms to sell
The Merry Menths of May Irdand

8.40 Against Sammers and Victor Hary-Ht manrison (Planeforte) Patencaglia . . . Samoidetim, are, Nuches

9.50 ANNE THURSWINED

Mr. A. E. HOUSMAN. who celebrates his seventieth birthday

this week. A species reading of his poems, chiefly from The Shropshee Lad, will be breedeast from 50B

this afternoon.

L's la require (Cindles)
A ran (Veroca)

Soir (Evening)

Apr on R

After a dream

Les Roses of Jamahan

Faurs

10.5 Ataghe Sammons and Victor Hely Нитептиков: Squate No. 2 in D Minor, Op. 108 ... Braken

Enfloage

Sunday's Programmes continued (March 24)

SWA.

3 30 5.8 S.B. from Landon

5 45 8 18 pp S B from Manufester

8 30 Service for the People Roleyed from the Coleton Hall, Besto

41st Bosson

Chaprenan, Mr. F. A. Witsmink

CARDIFF.

Address by the Rev. Archdescon Victions as (Vicar of Tample Church)

K SCHWOOD EVANDER PARE STEVER BAND Consumed by W S. Sauvis

Second R vs Johnson Cogn at, F A. Taveon, F I C O

R. S B from Lor ton

The Week's Good Cause

A pres of the after the brand has a Hose total or some Colorea or Whomas by Mr. Homeston C. Thomas

50 S B. from Loudent 18.0 Local Announ -

10.30 Epilogne

10,40 11.0 Che Spent Fellowship

SWANSEA.

3 30 & B. from London

5.45 B.15 app. S.B. from

R ft E. H. Irom London

Musical Interbule releved from London

9.5 S.B. from Landon

Enfloance

10.40 11 0 S.B from Carloff

BOURNEMOUTH. 6BM

2.39 S.B. from Landon

5.46-6.15 opp. B.B. from Manchester

S.9 S.B. from Landon (9.9 Local Announcements)

10.50

Epilogue

5PY PLYMOUTH. 787 kg.

2.30 S.B. from London

5 45 6.15 app. S.B. from Marschester

B & & If from London

The Week's Good Cause A on I on whalf of the South Western Branch - 1 - special Section and Loss as

Friend Society by the Roy J. F. Becaren Supermemorat of the South W -- Branch

PHE Incorporated Seamon and Boatons . Friend Somew, established in Italian o a antional anstabation. My price on up played to year sores, my a mend boats, and to this forming and it resistions rooms, surjoin homes and mission balls. Open our and indoor sorvices are conducted for connect and dock.

The Scoth Western District has two Messar Halls and a Reading Rose of a yenouth, and is presently as need of far, as

t up rebutions may be sent to the local Hon. Pressurer, Mr H. G. Foot, The Mission House, to but Some Physics

8.50 & B from London 9.0 Local Announcemental

10.50

Epflogue

5.45-6.15 opp Church Cantata (No. 165) Wath

being ht. Ann's Church

Relayed to Leadon and Dave tey

O mea need our top Womenand ('Haptismal Water 1 y til sat')

GLADYS SWEETER (Sopt. ool.

CONTARCE FIGURES (Controlly)

ASSETS WELLS (Tonor)

FEC SA W C . Chase

FOR ST. ANN & CHURCH CHUR

Т из Мещинием Wимпера Опридател (Stringe and Bassoon)

Consumeted by T. H. Monmar's GEORGE PRITCHARD at the Organ

8.9 S.B from London

8.45 The Week's Good Cause

8 B. from Leede

Mr Hiesar D. M opto-rox (Chairman) appost-ing on betail of him Leads: over down y Donathem should be sent to the Loods Omerai Infirmary

90 S.H. from London roents,

10.50 Er togne

Other Stations.

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IN WCASTLE,

materia S 45 & 18 mm B.45 Fig. 10.30 6.00

2ZY MANCHESTER.

A BAND CONCERT

THE BLACK DYES MILES BAND Conducted by ARTHUR O. PEARUR

TONIGHT'S APPEAL FROM CARDIFF will be made by Mr. Reginald C. Thomas on behalf of the Bristol Royal Hospital for Sick Children and Women, a picture of which appears above.

> March, 'Ethelois' . Purber Overture, 'The Barber of Soville' ..., Rossens J. CEATLONER HEATON (Bass-Baritone)

Porcett

Arase, ye subterranean winds BAND

. Code

Selection B Furnous Don .cti

J OHALLONER HEATON

Rocit, and Aris, Star of Eve Wogner

RANG A Moorade Suite Hols!

J CHALLONER HEATON

3.30

5 B & R from London

GLASGOW.

339 — A Milliary Band Covert. The Read of the 1st Sattubro The We as South Dadley Strant Widte (Burkhar) 5 & A stellar Revalut by anytic believe that \$39 moon. 5.45-6.15 about — Manchester (see London) 5 4 for any \$4.5 The Hew Donald France R.D. A South of the any \$4.5 The Hew Donald France R.D. A South of the anytic of the strant and see that the desired and any the second of the strant and see that the strant and the str

ABERDEEN.

BELFAST. 3 30 London 5.45-8.25 app. 5-Manthester (ste London). 8.6 London 19.20 Lydlegun.

THE RADIO TIMES.

The Journal of the British Broadcasting Corporation.

Published every Friday - Price Twopence. Editorial address: Savoy Hill, London, W.C.2.

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9.15 The Earl of Lytton on Prison Reform

MONDAY, MARCH 25 2LO LONDON & 5XX DAVENTRY

(358 At. 836 kg.)

(1.502.5 M. 192 NO.)

9.35 A Recital by Four Lutes

10,15 s.m. The Daily Service

10 30 (Darentry only) TIME STONAL, GREENWICH, MEASON POSTS

10 45 (Decentry only) Mrs. M. L. CROTTS, LL.B., Law and the Home-XII, The Law and Hire Parchago

11 8 (Descriey only) Gramophone Records

A Ballad Concert SILVIA PARISOTES (Sopreno) ROBERT BARRY (Baritone)

12 30 A VARIETY PROGRAMME PATERIA ROSSBOROUGH (Songs at the Piane) Louis HERREL (Burlesque Interludes)

1.0-2.0 ORGAN RECITAL

EDGAR T. COOK From Southwork Cathedrail

OLIVE B. DAVIOSON (Violin)

EDGAR T COOK Toccato Prelocio un Pange Lingua" Barratow Otive B. DAVIDSON

A tegen Mosterata and An-one a (V olan Concerto in Is Moor) ... Northing

FROM T. COOK Grail Music, 'Parsifal'

Туаджее Adagio. Vacalda, err. Corta Eighteeath Century Ro-Torresta and Fugue in D M nor (Dorion) Bach

756 HELEN ALETON

Three Folk Songs arr. Card Sharp
A Farmer's Son an Sweet Dance to your
Daddy: The Lover's Tables

Brander,burg Concerto No. 3

Mach, are Gerrard Wite anna

8 12 LESIES HOLNES

Go, Lovely Ross... Time, you old Gyrav Man I heard a paper piping Not on a Peterkan The Derby Ram Hurlstone

Three Dale Dances Arthur Wood

MHE lute is no old an instrument that as luteness will remonder, Orpheus played But, apart from see a hare as a bee the dawn of GAL. ber his a meet the dawn of the countries of the countries which know it. It flourished throughout the Molle Ages, and was for long an instrument in the ordinate; the last known use of it in that way is in a Handel Opera, and Bach mirodines it in one of the "Passona." There has always been a good deal of deventy in the throug of it which is an added difficulty in deciphering of his of lute means, written, as they are, in a see all notation. Sometimes the instrument had strings project ag beyond the inde of the next as well as those which lay along the finger-board and the number of strings veried greatly. and the number of strage varied greatly

From old references to it, it is clear that it was a difficult instrument to keep in unite. In one fre-quently quoted work avery late player is recommended to keep his late in a bed which is regularly elept in Even then, the wester adds, it would be necessary fee him about once a year to have it taken to pieces and pub together again to and put together again to remody warping from the tension of the strings. Another writer tall is that any into player who reached the age of eighty years would have spent sixty of thom in tuning his instrument

It is not much cultivated now and list norm W. 1 H.

hearing it to the enthrousen of a family of three the strong to the second who have now on the tag of our he four different speed, or one of the four place of the tag of the tag of the place of the tag of the place of the second of the place of the p

THE LONDON WIND GUINTET:

R BERT M R RECEIVE & LLON GOOSENS (Oboe),
HAYDN I HAPER (Terrort, FRIO Wind Laren
BOOK), AUDREY BRAIN (Horn)

Dance Sade Thesase Blumer

9.58 QUARTET

Combba Define des pet la Soldata le piemb

10 5 QUINTET

Five Pieces, Op. 24, No. 2 . . Pour Headmuch

10 15 QUARTER

Daniel lo a state pay Dance } U ffee Granada

10.36 QUINTWE

The Brew House at Bures Thomas Wood

10 40 QUARTET Fano Mureiono Sovida .

El Vito . . .

J. Non

30 50 Quintine

Suite Lefebrre

11.0-12.0 DANCE MUSIC THE PROGRESS PLANTING THE PROCEDURY FORE DANCE BAND, directed by James Kreekers, from the Piccatilly Hotel.

12.0-12.15 a.m.

Experimental Transmission of Still Pictures by the Fultograph Process



A Studio Concert Monrate Mone as (Darstone) THE GERSHOM PARKINGTON QUINTER

4.15 Alemonas Du Cros and his Oscurerua From the Hatel Croil

THE CHILDREN'S HOUR -115 THE CHILDREN D TANK BY REE TWEIVE ORDER' and other Sough, sung by REE PALMED

'The Selfish Giant' (Occar Wilde) With incidental music by Liza Lehmann 'More Things to Remember When Playing Association Football'

By G. P. ALLEON Plana Solna by Count Dixon

My Day's Work -XII, by Mr. HARRY DALEY, a Metropolitan Policeman

6.16 Time Stoyas, Greenwich; Weather Fore-CAST, FIRST GENERAL NEWS BULLETIN

6.30 National Council of Girls' Clubs: Miss Mager Baucz—' Do Theatre Girls mood Clubs ?' National Federation of Boys' Clubs Bulletin 5.45 THE FOUNDATIONS OF MUSIC

VIOLOF AND PLANOFORTH SONATAS OF BACK Played by ANTONIO BROSA and GORDON BRYAN

7 Mr. DESMOND MACCARTET: Literacy Crawingm

Musical Interlude

7.25 Signor Buzutta; Italian Talk—V. From the first Novella by E. Castelinuovo, from line 19, page 35, 'Veglai,' to line 26, page 35, 'mic capro'

-45 A MILITARY BAND CONCERT

HELSO ALSTON (Septemo)
LESSING HOLMER (Tenos)
The Win these Members Birds
Combieted by B. Walton O'Donnial
Overture, 'Lo Roi d'Ye' ('The King of Ye') Lulo

8.28 HELEN ADSTOR

Fame . In the Parks Inconsequence

Helen Alston

1.35 BAND

Remarks and Finale, Fourth Symphony

8.46 LESLIE HOLKES

French Canadian Folk Songe D'ou viana tu bergère La l'otste galiote , } are Samereell Une perdatele orr. Venillerma.

Dairza Esotica (Exotic Dance) Muscocan

8.9 WEATHER FORECAST, SECOND GENERAL NEWS BRULETIN

9.15 'Crime and the Criminal'—VI, The Rt. Hon. The Earl of Lyrrox, G.C.S.I., 'Can Character be made in Precess?'

IF your motor goes wrong, it is inadvisable to start policing it to pieces unless you are an engineer. That, in effect, is the continuous of those who advocate the madequacy of more in prisonment as a corrective for or ne Lord Litten has always shown the keenest internet in this subject, his speech has October at the Howard League of Fenal Reform being an entstanding example of his authorism. In India, as well as at home, he has been active is his authorism of moral hospitals in the place of nectors.

938 Local Announcements; (Discentry only) Shipping Forecast and Fat Stock Prices

Chamber Music

THE ACCIDAR QUARTET OF LUTES PRANCISCO AGUILAR, JOHN AGUILAR, FLIZA AGUILAR, EZEQUINI AGUILAR

MONDAY, MARCH 25 5GB DAVENTRY EXPERIMENTAL

(482.3 M. 522 NO.)
Th highestone from the are serious to all the otherwise engages

7.30 Sullivan's Opera 'ivanhoe.'

LOZELLS PICTURE HOUSE **ORCHESTRA**

(From Birminghom) Conducted by E. A. PARSONS

Cave Mendelsmin

W TERMS POOR BURN Tim Danustere Stages

Father O'Flynn Stunford

ORGRESTIA Symphonie Posm, Joun of Are Preend

Selection Gfpay Lave ' Lebar Lata'acto, 'Narmana' B lot Suito, Neve in Dans, Fact

LACK TAY SE & J. Tak Billion Cascis Оприводны

JEAN MELVILLE. (So ga at the Pinno)

A Ballad

Concert

5,0



DON PEDRO,

whose Mexican Band Music is being relayed from the National Trades and Industria. Exh h tion this evening a 6.30 6.15 Tues GREBBWICE. WEATHER FORMAST, FIRST CHNERAL NEWS HOLLETIN.

6.30 Don Pedro and his Mexican Hand

(From Burmingham) Iselayed from the Natural Traces and Industrial Exhibition a I key Had

March of the Peers arch os (* Joinnthe ') Suliroan

Overture, 'St J'etau Rot' ('H I wee 1 one sun Syncopated Numbers

Attehnon, arr Su miles Novelty For ret. Kaklin Kape Kaklin Memorica Kapers . Spanish One Step. Descrive

In a Charles of

VIOLETTE BAGWEE (Soprono) LLOYD Hows (Topot)

VIOLETTE B. OR SH. Smile of Spring Percy Flatcher I'm & Donne Sweyts Lange House htv Decume 1 Your Man's Gardon Kennedy Hussell VOULTE BROWNS Clien the floor to Spring. Seelyn Sharps In sterfly Wings Liord Hows. Burn t Farly Volets Lonin Sterrington

THE CHILDREN'S HOUR 5 30 (From Brimingham)

Theodore the Troubadour,' by B adon Peaze Songs by EMILIE WALDRON (Sopreno) Jacup and Tony will Entertain

* Ivanhoe * 7.30

A Romantio Opera in Three Acta Composed by ARTRUR SULLIVAN

(See below and operal article on page 712) Acr I

8.56 Interfoda

8.45 "Ivanhoe" Acre II and III

19.15 WEATHER FORECAST, BECOMB GENERAL NEWS BULLETIN

10.30 11.15 DANCE MUSIC: The Picca-pilly Players, directed by Al Stancta, and THE Piccapital Horse, Dance Band, directed by James Kanasana from the Piccadally Hote.

(Monday's Programmes continued on page 704)

Tonight at 7.30 and 8.45.

The Seventh of the Libretto Operas

IVANHOE

A Romantic Opera in Three Acts.

Words adapted from Sar Waher Scott's novel, by Julian Sturgis, Composed by ARTHUR SULLIVAN.

The Wireless Symphony Orchestra (Leader, S. Kneale Kelley), The Wireless Chorus (Chorus-master, Stanford Robinson).

Conducted by PERCY PITT.

Relayed from the Parlophone Studios (by courtesy of the Parlophone Co.).

This opera will be broadcast from London and Daventry on Wednesday night. The cast appears on the Lundon Programme page (p. 713), and a special article on the opera will be found on page 712,



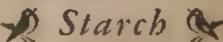
You see it's my job, Mum!' -seys Mrs. Rawlins

*And if you're one as professes, you ought to know all there is to know. One thing I was always taught, Mum, was that white must be real white-no yeller in it if you follow my meaning. And the way to get a white like that, is Reckitt's Blue in your rinsin' water. About starching there isn't so much to learn not so much as there was when I was a girl. That was before you was born, Mum. This Robin Starch, without your knowing, does nearly all the things you had to be taught. All the tricks is in Robin -the gloss and the glide in your iron as seems to make the work 'um along.

Take my advice, Mam-Reckitt's Blue for a dazzling white and Robin for easy work and a fine finish."

RECKITT'S BLUE

ROBIN



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THE BEST RECORDS OF THIS WEEK'S

Orchestral and Band.

"EROICA" SYMPHONY - Play d by the Wind and New Queen's Half Orchestra (Nov. L. 1874-b)6 coch).

HOMAGE MARCH Played by Sir Dan Codings and Symphony Orchestra (No. LERE) 1/0 such the HUNGARIAN MARCH (Burner Played by Millert Minust era and Concerngeboom Orchester (No. L. & D.

ROSAMUNDE-Entracte No. 3-Played by Sir Hamilton Hatty and Halle Orchestra (No. L2024-6/6 rash)

PARSUAL Canal Friday Masse Played a Signal Welff and Bay such Pushed Orchestra (Nos. L2006 o L2004)

CORIOLAN Overstave—Played by PETITE SLITE DE CONCERT (Coloridge Taylor)— Pared by New Quant's Hall Light Ocolomby (New, 9340-9-45, 47), 1-31

BELLE OF NEW YORK Selection—Played by H.M. could Cuards Band No 7-97 4/6 rach.
MEHRY WIDOW Selection—Played by Royal Grands

SELECTION ON SANDERSON'S POPULAR SONGS

DANCING DOLL, Pouple Valencie.

Instrumental.

TAMBOURIN CHINOIS-Paged by Joseph Super THE LOST CHORD-Played by A. Hemilton (Cornel Solo) (No. 1354-3/- such).

Vocal

DANNY BOY-Sung by Dura Labbetto Cie. 9479-46

WALTZ SONG," Romes and Juliet "-Sung by Cortrude ENIGHT OF BETHLEHEM Sung by John Content

SEA WRACK-Sung by Murtel Brunelell (No. 9687- 4/6

MAIRE, MY CIRL-Supp by Res Poliner Chi. \$278-

BIRD SONGS AT EVENTIDE Sung by Master Tenger SWEET AND LOW-Sune by Salisbury Singers (No.

BRITTANY-Song by Norman Allin INo. D1614-U6

COLUMBIA ARTISTS IN THE PROGRAMMES

SEC DAN GODFREY, Conducting the Bewelementh
. Municipal Orchestra.

B.B.C. WIRELESS SYMPHONY ORCHESTRA.
MICHAEL SECURIAL, Concretedo,
HAROLD WILLIAMS, Baritons,
IOSERT EASTON, Suns.
WILL HAT IN RIS School Sketches.
ALBERT SANDLER and Park Lane Hotel Orchestra.
DESCRIPTION OF THE CONTROL OF

JACK PAYRE sad B-B.C. Dasos Orchaston.
THE PICCADILLY PLAYERS, directed by Al Starita.

11 11 田

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Countie e. . d monte un infamble. Beit Promise Bertiffe hist ter. CO / Mille. 102- ed. Cierben wie frond Linden Er 3.

Monday's Programmes continued (March 25)

5WA & CARDIFF.

. An Orchestrial Programme Relayed from the National Museum of Wales

NATIONAL ODCHESTRA OF WALES Cerddorfs Genediaethol Cymru)

Overture, 15 oras No. 3 Suite, Pear Gy No. 3 Manature State, Basingno ... Grieg Cares

3.8 London Programme relayed from Daventry

4.45 Mrs. Y E. Battiscomik Symules '

YRACT SE was founded by those line set bys a "liquid" are so the cole ordered great between a the Ear of Dionysma, and the Greek theatre of which the disk r time is one of the largest in the world.



IRVING IN 'THE BELLS.'

The first of the series, 'Ghosts of the Boards,' which will be breadent from Cardiff tonght, will recall some of the plays that Sir Henry Irving made famous, The great actor is here seen in one of his best-remembered partathat of Mathas in The Bells.

5.0 JOHN STRAN'S CARLTON CELEBRITY OR-

Relayed from the Cariton Restaurant

The Chadren's Hour

6.5 London Programme relayed from Deventry

618 S.B. from London

7.45 A Light Orchestral Programme

NATIONAL ORCHESTRA OF WALES (Cerddorfa Graedisothol Cymru) Conducted by WARWICK BRAITHWAITS

Overture, 'The Yellow Princest' .. Sout-Saine

BLODWEN CARRIEDS (Contralio) and Orchestra O Pesceful England ('Merrie England', ...German I want my man to be a Landlard ('The Rebel Maid') Philips

ORCHESTRA

Dance of the Apprentices Mostkowski Serenade .. Romanco and Two Dances

WILLIAM PARSONS (Buritons) and Orchestra

ORCHESTRA.

Selection, 'Chu Chin Chon '..... Norion

BLODWEN CARRIEON, WILLIAM PARSONS and OM DESCRIA

Duot between 'High Priest and Delilah'
Act II. Soone I. ("Sameun and Delilah") Sweet Struck.

ORCHESTIA

Walts of the Flowers Dance Arabe (Arab Dance) . Dance Chinois (Chinose Dance) ('Casse-Naisotte' Burtel (Not racker Tchackgooky Da co of the Sugar-Part | barry March.

1.0 S.B from London (9.39 Local Aunounce-

9 35 Ghosts of the Boards I .- Sir Henry Irving

The aim of this series, arranged for broad-ceating by Hubert Rodford, is to rever memories of great autom in their greatest

W mey's Fall' from Sunnessenanc's King Henry VIII

Characters

King Henry VIII Duke of Sufface Duke of Narious Earl of Surrey Cardinal Wolsey Cromwell, Servant to Wotsey

> п A SCIENT from The Courier of Lyons

> > 113 "Becket"

By Alfred, Lord TENNYSON

Act V., Scope 111,-North Transcot of Canterbury Cathedra.

Charasters

Thomas Becket, Archbuchop of Canterbury
Yolm of Sa sabury, friend of Becket
Grirom, a monk of Cambridge
Sir Reginald Fitzurse
Sir Rubard do Brita
Sir William de Tracy
Sir Hugh de Marville

Recket;

10.5-11.0 A Bunch of Shamrock

THE STATION TRIO :

FRANK THOMAS (Violat), ROMALO HARDENS (Violonoello), HURKET PREDELLY (Pianoforte)

UNA O CONNOR

Irish Character Studies and Sketches

Telo.

55 X

Iciah Dance, No. 2

I mucana 1070 KO

1 15-2.0 S.B. from Uardiff

3.6 London Programme relayed from Daventry

SWANSEA.

5.15 B.B. from Combiff

6.6 London Programme relayed from Daventry

5.15 E B. from London

745 S.H. from Cardiff

9.0 S.B. from London

2.38 Musical Interlude relayed from London

9 25-11.0 S.B. from London

288 5 ML BBURBEMBIXTH 6BM

3.6 London Programme relayed from Daventry 6.15-11.0 E.B. from London (2.30 Local Announce-

Programmes for Monday.

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To the mother of the map

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MANCHESTER. 2ZY

The Northern Wireless Orchestra

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4.15 far not be great in real or up to entry

The Colldren's Hour

6.0 Les but Programme remived from Davestee

6 15 AB from Landon

7.45 F. The Sea-Guil A. Phot. A. In

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The pure as produces by John V Theron, in a contract with A R B. Marieno.

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Rates of Subscription to 'The Radio Times' (including postage) Twelve months (Foreign), 15z, 8d; twelve months (British), 14z 6d. Subscriptions should be sent to the Publisher of 'The Radio Times,' 8-11, Southampton Street, Strand,





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TUESDAY, MARCH 26 2LO-LONDON & 5XX DAVENTRY

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(1,842.8 M. 192 htt.)

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to 16 a . The Bally Service

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- 11 8 (December only) Gramophone Records
- 129

A CONFERT

DOROTHY DAVIDS (Soppeno). THE CLAPVE NOON TRIO

10-20 Alvaosas pu Cros and als Oncuestes From the Hotel Corn.

0 2.25 (Durantry only) Experimenta Transmission of St. Il Pictures by the Partograph Process 2 0 2 25

- JACK PARNE and Tim B.B.C. DANCE On April 4 3 0
- LOUIS LEVE'S ORCHESTRA Commeted by Assout Radia From the Shepherd's Bush Pavilion
- THE CHILDREN'S HOUR

Scherions by The Taken Barouros (Norw gran Children's Choir)
'Bous'—the story of a Cov and a Bear (H. Martener Botten)
'Moving Day as the Zoo' with Legue C Maintain in charge of affairs

- 4.6 · · PORTRY BRADING
- 6.15 Time Showal, Gerenwice; Weather Fork Cast, First Gusemal, News Bulletin
- "Musical Interlude
- 6.45 THE FOUNDATIONS OF MUSIC VIOLIN AND PIANOPORTE SONATAS OF BACH Played by ANTONIO BROSA and GURDON BRYAN

70 We A. L. Sineson: "Going abroad at home: A Talk to Rumblers and Holiday-makers"

- Musical Inter ado
- 7 25 Mr. STANTEN CASSON 1' New Light on Ancient Greece-IV, Myconse

N his talk this evening Mr. Cosem deals I with Mycense, that city from which so many of the most interesting archiec-togical discoveries have been extract. the capital of Homer's Agamemnon, 'king of men.

A CONCERT 7.45

OLIVE GROVES (Soprano) THE LONDON ENSEMBLE QUINTER Carnival Overture ... ?, Suppe, are Letter April Night Chisam

A number of his light operas were given in London towards the and of lest control but it is now almost solely by much shor in pieces as this bright and melodious Over

ture that we know hom.

7 55 Organ Groves

Young Gur's Song Plate pe Homeward to You #Zout- n Boramalı iz de laving time (...... Ring

80 Quisnia

Exempts from ' Mozertiana ' 8 Tehaskorsky, arr. W. niger

8 12 OLIVE GROVES

Spindoft Er togg Laty Buch -Suyer Snowdron 11 mm -

8 26 Outstreet

Fantassie on Classica. Works not. Revised Lodge

8.0-8.30 (Date My only) Mrs. Mattheway. W Tr a Some Modern. Utopins -- IV. Lytton's "The County Race"

Till I Utopia of Lytton's strikes one as a This Otopa of Lytton were the as a leaven of war (which has become above or the mark like manual labour date by a manual altour date by a manual and his wereas as the stronger as at himse be formured on the shelves of Capek and H. G. Wells. At the sum time it is called to the normal man to clument up war, and where there is no attention because there is nothing to write.

A RECITAL

HANS NISSPN

-Schubert Auftrago By Request) Der Freund (The Companions' borg Walf

- 9 6 Westman Figurest, Second General News
- 9.15 Sir Wataroup Davites; 'Maste and the Ordinary Listener
- 9 35 Local Amnuncements; (Decentry o g) Shipping Forecast and Fat Stock Prices

Vaudeville

JACK PAYER and THE B.H.C DANCE One oppins A VARISTY TURE from

THE LONDON COLISEUM (Sou below)

10.45-12.0 DANIE MUSIC: Atracto and his Band and the New Painess Osculatus, from the New Princes Restaurant

(Tuesday's Programmer continued on page 700)



VAUDEVILLE

9.40 --- TONIGHT --- 10.45

TOMMY HANDLEY

THE WIRELESS COMEDIAN

FLORENCE BAYFIELD

AND PARTNER, IN SYNCOPATED DUETS

BETTY CHESTER

IN COMERY SONGS

URSULA HUGHES

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9.0 An Hour of Requests

2 0 Part L Morenous & Revolt Tentaries O . Carper at From the Revolt Thoutes.

An Orchestral Programme 4.0 (From Birmingham)

9 y au 19 1 1 15 15 17 11

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A Children's Overtone Quitter HAPPILY known wherever bog ish songs are songs as a real master of his craft, Quiltor har more than once shown that he is no less words at home in dealers with the ordinaries, as melo-O o Chemes are all and his at the ar

The Chairen Hour (From I have 5 30 *May-dublis-diddle.' a Namery Bryrne Play, by Chadya Ward Songs by Hazono Casey (Bariton Selections by the Engas, Wasarr.sv Torn

6.15 True Sunal Greenmark: Wenning Forecast First Guneral News Bullion

6.30 Jack Payse and The B.B.C. Da Onemerca ROSALD GOURLEY (What to see

8.0 A MILITARY BAND CONC..Rf

Water Comment THE MA Conducted by B. WALTON O DONNELL

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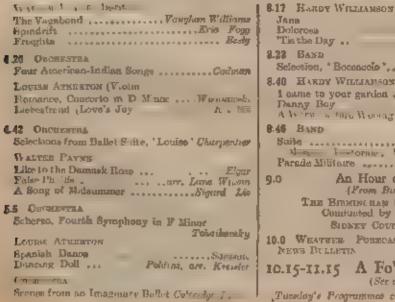
'IN THE DOG WATCHES'

'Exquisite people, living in comfort and pleased with nothing short of the best, may be someway glavathout an coral rises are somes. To sympler eggs sins, with an account with the some to ing and sugared me dy may become a window suddenly opened, aring which day can be lost worlds of beauty and peace. C. L. Mostandella.

> 'Iso-o' SOUTH, A PLAY' By VICTOR MACCLURS.

FORTY SINGING SEAMEN." By ALFAED NOYES,

Music by THOMAS WOOD.



ı	Jana Lore President
ı	Dolorosa
Z	"Tis the Day Leonar w
ı	8.23 Bayn
۱	Selection, * Bossacoio * Suppe
1	8.40 HARDY WILLIAMSON
ı	I came to your garden Marior a Fra.
•	Danny Boy li mt ra
۱	Alvers a tare Womag . B C - same
ı	8.45 BAND
1	Build Lordack
1	the Later take
•	Parade Militaire
•	9.0 An Hour of Requests
1	(From Birmingham)
ı	Тик Вижине нам Вкуши Опонезка
	Computed by Joseph Lewis

SIDNEY COUTLANT [Tenor]

10.0 WEATERS POSECAST, SECOND GENERAL NEWS DULLETTS.

10.15-11.15 A Fo'c'sle's Fancy (See abov

Tuesday's Programmes continued on page 710.1



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OSAN' as the saiest and most effective treatment. Claucal tests show remarkable and mind improve-ment where all other known treatments have had bule or no effect.

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Tuesday's Programmes continued (March 26)

5WA

2.4 London Programme relayed from Daventry

5.0 The Roy Essant Raza 'Old Weish Easter

A LTHOUGH grownt Wales was ruthlessly A. Puritan and took so cognizance of Lust, thany practices handed down from Drudie mas still survive during Holy Week. From the immemorial the celebration of Easter in Wales begins with Flower Sunday or the Sunday of the Flowers. The date comcides with Palmanucky, but the origin of the custom is quite Gratimet.

- 'The Children's Hour
- 5.0 London Programme releved from Daventry
- 6.15 S.B. from London

Egwyl Gymracg 7.0

A WOUSE INTERLUCE

Cerdd-ddarlith for ar Alawon Gwerin Cymru-II Canenon yr Asiwyd Gan, Gwtange Howell Cenir Gan, MARGARET OWEN

A Short Lecture-Record of Weish Folk Songs-111 Songs of the Home By GWLADYS HOWELL Sung by MARGARET OWEN

Tiff: rhythra of the wooden cradle rocked by foot in the old Welsh homes accompanied many lullables. Miss Howell will show that fookmusic evalved without conscious reference to rule, and it was therefore, heartfelt and success with amplicity sa the keynote.

2 25 S H. feven Landon

"Future Arrangements" 745

- A Farce in One Act by Francis Mouros HOWAID
- Cap'n Dutt | for the 'Jane | T. Hasman Clark Sam Clark | Gladys') | Tost Jones Mrs. Latt ... | Dast Cett a day Dutt, e small promp man of about on a discussing future arrangements with his

WILL HAY

The International Schoolmaster

8.30 12.6 S.B. from Landon (8.35 Local Announcements)

5SX

SWANSEA.

- 3.4 Landan Programme relayed from Daventry
- 5.18 S.B. from Card ff
- 6.8 London Programme relayed from Daventry
- \$.15 S.B. from London
- 7.0 S.B. from Cardiff
- 7 25 S E. from London
- 9.35 Musical I at rhide retayed from London
- 9 40- 12.0 S B fram London

6BM

DOORNEW O'CHE

12.0-1.0 London Programme relayed from

- 3.0 London Programme relayed from Daventry
- 8.15 S.B. from London
- 7.0 Major F. St. Marts Sugg, t 'The River we Fith-I, Re Management and Cultivation'
- 7 15-12.0 S.R. from London (9.15 Local An-normoments)

SPY

PLYMOUTH.

- 124-14 London Programme relayed from
- 3.6 London Programme relayed from Daventry



THE INTERNATIONAL SCHOOLMASTER, Will Hay, the pedagogue of the music-halls, is 'on tour' this week. Tonight he broadcasts from Cardiff and Manchester, and on Saturday Inteners will have another chance to hear him when he figures in the London Vaudeville bill.

5 15

The Chadren's Hour:

Travelogues

We travel by night and visit Engine Sheds (Cecil Allent), and then by the aid of a little music visit Spain, France, and Rossia

- 8.8 Landon Programme relayed from Daventry
- 6.15 B.H. from Landon
- 7.6 Mr. Richand B. Panura, A.R.C.A. (Lond.), Francipal, School of Arts and Crafts, Plymouth Art Education and the Public.
- 7.15-12.9 B.B. from London (9.35 Local Announce-

2ZY

MANCHESTER.

378-8 M. 763 KG

12.0 Forthcoming Musical Events of the North A Gramophone Lecture-Recita: By Moses Banera

Gramophone Records

1.15-2.0 The Tuesday Midday Society's Concert

I ayed from the Healdsworth Hall Many Apport (Pinnoforte) JOHN BOWER (Barnone)

1.8 London Programme relayed from Daventry

The Children's Hour

S B from Lee a

BILLS

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March 26 Item. 10. Cockles and Mussels 2 Crabs

Crabu 2 Crabs
11b. Cherries

do Oranges 3lba, Cod Il a frame

JACK SAVES tells us what Restly thinks of Hills

- 6.0 London Programme relayers from Daventry
- 6.15 S.B. from London
- 7.6 Lield Community the Hun, J. M. Kirstworthy B.N. M.P. An International Industrial Fair in the North of England. S.B. from Bull.
- 715 S.B. from London

Foden's No. 1 Brass Quartet 7.45

Conducted by F MORTIMER

H Morrison (let Cornet); R. Shepley (let Cornet); A. Wenn (Born); A. Morrison

Over to The Hispienots' ... Armolect Foresters, sous I say theoryal from On House

WILL HAY

The International Schoolmaster

8 10 Foden's Quartet

Son on Paust Monda Romas Geography achived F unret P IMPRET 2 Messi 5

8.30 S.B. from London (9.35 Local Announce-

10.45 12.0 DANCE MUSIC Biomensus Dancis Rasto, remyed from the En press Ball-room, the Winner Gardens, Blackpool

Other Stations.

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GLASCOW.

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11.9 14.9 — A Recital of Oramophone Revents 3.10 —

Dance Mislo from the Levenno Dance Salos, 4.15 — A Convert.
The Starton Orchartes Overture, Yelve (Releaser), Mary
Frenier (Suprano) Willow Stong (Othebra (Verti)) Lastoglaplu gare (With Leveng Gerowen) (Mary Ferrier Amazyth)

de Sallet 'In Velryland (Lowen), Mary Ferrier Amazyth

march She was not down be recentled in the fire of the salos

Le march 5.15 The Indiana Source of Vertical Relation

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is a London 1.45 — March 1. Source of S. 15 — Convention

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Programmes for Tuesday.

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BELFAST.

3.36 The Radio Quartet Selection "Ta Botheric Test class"
Three Noble was a series of the Selection Series of the South Three Noble was a series of the selection. Charles of the selection of the selec

B.B.C. SCHOOL BROADCASTING PAMPHLETS.

Esser Term, 1929.

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THE photograph of Sir James Therabill's picture I. "The Last Supper" in St. Mary's Church, Weymouth, which was reproduced in our issue of March 8, was taken by Mr. W. H. Cummings, photographer, of Weymouth, by coursesy of whom it was reproduced.



"Nestlé's, I think . . . " Jane's rapture rises. She'd like to wink With both her eyeses!

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'IVANHOE' An Opera in Three Acts By Arthur Sullivan.

An Introduction to the Opera by Herman Klein.

ONE of Arthur Sallivan's numerous | after the first night, or else there will be biographers has quite done justice | jealousy and consequent trouble for me. to his only 'grand opera.' Did they realize, I wonder, what it meant to him; what pride he took in it; what months of irksome labour and mental energy the sick man devoted to its writing and preparation between May, 1890, and the following January 31, when it was produced under his own baton at what is now called the Palace Theatre, in Shaftesbury Avenue? was nearly thirty-eight years ago; and it n no easy task new for one who lived through it all to recapture the enthusiasin of that unique event, much less to depict the excitement, the fever of anticipation, which it aroused among English music-lovers of core grade and class.

Well, Ivanhoe was a huge success. It beat every record, British or otherwise, by playing to crowded houses for 160 consecutive performances. And, in achieving that unprecedented serious opera run, triumphant but quixotic in its accomplishment, the willing horse was allowed to run tself to death. It was revived at Covent Garden as an experiment in 1910, but only for two nights. The moment was not yet propitions; for Sullivan's detractors were still alive and in the ascendant. The time for a renewal of fair and honest appreciation had not yet come. In dedicating his score to Queen Victoria, Sullivan declared his tribute to be not only in grateful acknow gment of Her Majesty's kindly encourage-

ment,' but to chronicle the fact that it was at her suggestion that the opera was written. How much the Queen was gratified by it success was evidenced by a letter written to the composer, three days after the pro-Argyll (still happily with us), in which, among other things, her Royal Highness said! It is a particular satisfaction to her as she believes it is partly owing to her own unstigation that you undertook this great work. He hunself wrote to a friend, 'I must say that I look upon this opera as the most important work I have yet written. Not only from its magnitude, but also from the strength of the work I have put into it.

It was my privilege to hear practically the same words from his own lips when, at his invitation, I went to his flat in Victoria Street two or three weeks before the production, to hear him play over some of the music for me. To tell in full the story of that chtful afternoon would take too long. Enough that Sir Arthur was m wonderful spirits, obviously relieved that his task was nearly finished and no less anxious that none of the fine points, the fresh dramatic touches and new effects in his elaborate score, should be missed by the critics or the public. 'But,' he said, 'you must promise

I obeyed, of course, though the restraint was trying, because he played so much that sounded or ginal and new—new, certainly, for Sullivan—and one or two numbers in particular that shed an altogether fresh light upon his genius.

I refer especially to the two fine airs in the second act, Woo thou thy snowflake and Lord of our chosen race, both quite unlike anything else from the same pen. Once after he had played and hummed the second

Rebecca's song-and I was admiring its Eastern character, he interrupted me in his humorous way: "That's not altogether original, I must admit. The "Guard me' phrase I heard years ago in a synagogue at Leipzig, when I was studying there as the Mendelssohn scholar. I have borrowed it because it seems to fit the mood of the Jewish girl's prayer exactly. Don't you agree? I did. He seemed less proud of the Friar's song, Ho / july Jenkin, probably because it was more redefent of his Savoy manner. Nevertheless, I ventured to predict that in a short time it would be whistled all over London; and it was l

THE story of Ivanhos is familiar to every reader of Scott's novels. As condensed by Julian Sturgis, the poetse librettist of Gormg Thomas's Nadeshile, it provided fitting material for a picturesque romantic opera, and Sullivan, fastidious though he was, fell in leve with a libretto in which he found very little room for alterations. In the lyrics, too, he found genuine inspiration. The opening scenes are concerned with the meeting of the Templar, Sir Brian de Bois Guilbert, with Ivanhoe, disguised as a holy paimer, in the hall of Cedric the Saxon; the Lady Rowena's subsequent interview with Ivanhoe, to whom Isaac of York offers the loan of a horse and armour; then the tournament, presided over by Prince John (who unconcernedly places Rebecca among the Saxon ladies), and the defeat of the Templar by Ivanhoe, who, when his helmet is removed to receive the victor's crown from Rowena, is instantly recognized as Cedric's longabsent son.

The second act introduced King Richard Cœur de Lion, secretly back in England, and enjoying a woodland meal in the company of Frag Tuck, From Torquistone comes an urgent plea from Ivanhoe for help, whereto his friend the Black Knight (King Richard) at once responds. The plot is farther developed in a scene at the castle between the Norman knight, Maurice de Bracy and the Lady Rowena, whom he loves, and Cedric the Saxon. Next comes the great dramatic episode of the opera (and the not to print a word about the music until , novel) in the turret chamber at Torquilstone.

where the Templar appears to have Rebecca at his mercy and is only deterred by her threat to throw berself off the parapet to the abyss below. In this scene occur the two aus already referred to and a magnificent duet which constitutes the finest musical moment of the work. Upon the latter Sullivan lavished a new wealth of resource, added to his accustomed mastery of techmeal means, culminating in a climax of remarkable dramatic power.

The happy ending devised by Sir Walter Scott is adhered to in the opera but arrived at only through a series of effective incidents ingeniously contrived by the librettis: These include the abduction of Rebecca by the Templar, the narrow escape of Ivanhoe, the storming of Torquelstone Castle by King Richard, and the final scene at Templestowe, where the Knights Templars, after preparing to burn Rebecca at the stake, are cheated of their victim by King Richard and Ivanhoe, who come to her rescue in the nick of time.

To all who admire and enjoy the melodic beauties of the Savoy operas, the music of Ivanhoe is bound to make a strong appeal. It may not be great music; it may not play deeply upon the emotions, its texture may not intertwine with the warp and wool of the drama as does that of Wagner, the later Verdi, or Puccini. But one feels throughout its adequacy and strength, and that to the mevitable charm of the unmistakable touches which we call 'Sullivanesque,' there are allied a freshness and loftmess of outlook and purpose that no earlier score from the same gifted pen had revealed. As a matter of course, bright tunes and fascanating themes abound; the choral numbers and ensembles are broadly and soudly planned; the orchestration belongs to the composer a latest and best period. Again and ag. n the masterful employment of strings and woodwind for the illustration of the underlying dramatic idea recalls the gennes of Schubert. There reigns everywhere a sense of beauty and sincerity of expression that the

modernist highbrow alone could resist. Poor Sullivan's nerves were sorely tried on the first night of Ivanhoe. I shall never forget the scene. The new house was, of course, packed-overpacked; and the cheers that greeted the Prince and Princess of Wales and the Duke and Duchess of Edinburgh were renewed when the composer assumed the conductor's place. But the prelude had no sooner started when an unearthly din broke out -shouts from the , allery for programmes and howls from the pit. ecause a centre gangway, ordered by the L.C.C., had become choked with 'standees,' who prevented the people behind from seeing. The music was stopped, and for some minutes pandemonium reigned. Then entered the

(Continued on opposite page, col 3.)

8.0

A Famous British Opera

WEDNESDAY, MARCH 27

2LO LONDON & 5XX DAVENTRY

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(Tippers inc. (192 90))

10. 15 a.m. The Maily Berrice

- 1039 (Decemby only) Time States, Churchyth, Westman Foreign
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- A Bollad Concert BERGITTE BLAKSTAD (Contrasto) PRESENCE STATE OF CHOOSE
- 17 30 A Recital of Gramophone Recondi
- 10 20 Finance is On more than to be the Restourant Frasonal
- A Ballad Concert Mona Pates (Seprano) HARRY Correspondential
- 3 30 Mar Manoaner E. Green C'Health the frome to We all and Controls

WHEN to charge one's clothing and, having decided upon the time, what material with which to match the engarions of the plinets these po-questions dealt with by Miss Green in her fourth talk. In a word, the run periture of the body and the o propriate clathing to match that

3.45 A Light Classical Concert

- HOWERA FRANKLIN (1st Violat)
 DOBOTTO EVERTE (2nd V v · Mass
 STRAFT V R FLORE LARE (Arcamaelle)
- Quartet in B Flat (1588) VI 0 tork a fluxes uses
- 6.12 VIOLET DE VILLANIE
- Wir Wandelten (We Wandered.) Vergebliches Ständeben (Van) Serenade
- Le Colibri Vongloin W flame
- Chartet, 'Biscar' J R McEwen Le Phare (The Lighthouse) Les Duncs , La Rucleuse 4 26 QUARTET
- 6.45 ORGAN RECIPAL by Eastern O I SHY
 - I com Min hatte i associate d'inches

5.15 THE CHILDREN'S HOUR: "THE BLACK TULK"

- from the Novel by Alexandra Dumas
- arranged for broadcasting by
 LHA BROADENT
 with Incidental Music by Ture Occay
 SELTET
- Muncai Interlude
- 6.15 Time Signal, Generation: Weather Forklast First Or Leaf NEWS BULLDON
- 6.30 The Week's Work in the Garden, by the Reyal Horticultural Society
- Musical Interlude 6.40
- 6.45 THE FOUNDATIONS OF MUSIC

VIOLIS AND PLANSFORTS SONATAS OF BACK Played by ANTONIO HROSA and GORDAN BRYAN



'Ivanhoe'

A Romantic Opera in Three Acts

Words adapted from Sir Walter Scott's Novel by Italian Sturger

> Composed by ARTHUR SULLIVAN

The Wireless Symphony Orchestra Leader, S. Kneale Kelley

The Wardess Chorus (Choros-Master, Stanford Robinson) Conducted by

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Cast in order of appearance :

Cedric STUART ROBERTSON
Issae, of York Ropher Easton
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Rowena INA SOUEZ
Ivaphoe
Frat Tuck ROBERT PASTON
King Richard FRANKLYN KELMEY
Prince John ROBERT CHIGNELL
Reheard STILES ALLEN
Locksley CAVAN O CONNOR
Choco LINDA STYMOUR
Grand Muster Rozart Chienest,

Narrator, Mr. Pilson Young

11.0-12.0

Dance Music from The Hotel Cecil

70 Mr W F Biograps, DSc 1 rector o. the Chermunk Experimental art Research Station, 'The Greathous, Industry,' (Under the suspices of the Ministry of Agriculture,

IN a climate so hard to calculate as A the English, probably the largest but are the farmers and the narreners. There is always the artificial climate of the greenhouse to tall back upon, the profitable conduct of which will be the subject of Mr. Bewiny's talk

Minural Interlade

725 Mrs. Sankey Webs: 1 w Study Sound Common to the area have a Senter of Society?"

ALL social organization assumed a some capacity to predict the future and to take presentative or promotest action. In her fourth talk, Met Sieney Woth defines the limits of the assentials i within a little is on a little part of the sought through some other faculty than that of amentific discovery. ALL count organization

7 45 Norman Long (Entertainer at the Piano)

" Ivanhoe

Act I
(See centre of page and arricle on page 713

FORRCAST. 9.6 WEATHER GENERAL NEWS BULLETIN

9 15 Topical Talk

9.38 Local Announcements: (Decentry only) Shipping Forecast and Fat Stock Parces

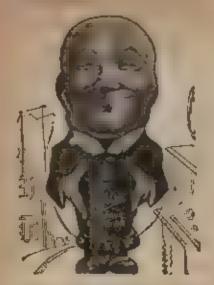
"Ivanhoe" Aojs II and III

11.0 12.0 DANCE MUSIC.
MARIES B. WINTER'S BAND, from the Horse Cecd

(Wednesday's Programmes con much on page 715

(Continued from opposite page) police, headed by an inspector. Fit Arthur turned round to look, quietly adjusting his monode, but ready rather alarmed, while our future King Edward, half amused, half amoyed, leaned over the Royal bux to watch the disturbers of the peace, making fraudible remarks and moving his right hand with significant little gestures. At length face stopeness provided. The gangway was riesared by degrees of the offending introders (though how they were dispused of deparent knoweth not) and the galery supplied with programmes. Grainally the noise died down, whilst the ourisin had been rung up and the opera begon; and, by the fireside of Cedric the Sexon (Pfrangoon Davies), peace was fairly matered, From that moment the fate of the opera-

was never in doubt. Of the original cast (there were two distinct casts, appearing on alternate nights), I believe that only two or three artists who occated leading characters still mevive, namely, Mr. Ben Davies, the lyunhoe; Miss Margaret Macintyre, the Melecce; and, possibly, Man Esther Palliser, the Lady Bowens. So, again, of the London music written of that do there lives and about only one nowthe present writer. HERMAN KLEIN,



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WEDNESDAY, MARCH 27 5GB DAVENTRY EXPERIMENTAL

633 Kg.)

Frank to gone they the

IN A STORM KKIEFT DOLER OUT BY SE STATED.

VAUDEVILLE

HAROLD CLEMENCE

(The Logalitania Octa)

CYRIL SHIELDS

JEAN HARLEY

GEORGE BARKER

Entertainur with a Plane

MABEL CONSTANDUROS

WORTLEY ALLEN

presents Characters from the Works of Dickers

PHILIP BROWN'S

DOMINOES DANCE BAND

FROM BIRMINGHAM TONIGHT

to a Suggine Skatch

In Magic and Humane 1

9.0 The Victor Olof Sextet

3.0 A MILITARY BAND CONCERT

From Birmingham) THE BIRMINGEAM MILITARY BAND Conducted by W. A. CLARES Overture, 'Hunyadi Loslo' Erkal

Ouga hallimona Sepranol

Hangarian Folk Songs at the tath to 71th

I'wo Irish Tone Sketcher O'Donnell

CLACES JEFECOTT (Entertainer) In Song and Hamour

INCOME. Sizilletta Von Blen Valse, 'Deneuwollea" (Waves of the Danube')

8.0

Leanneres OLGA KALLIWODA Hungarian Foak Song art. Bear Bartock

Bano Gome of Grieg orr. Godfrey

CLACON JETHOOTE In Further Enter tamment

4 10 BAND State from The parcer of Alian Landon Ropold Hungarion March

4.30 JACK PAYER and TLAS LEAVISE (Songo at the Piane)

5.30 The Children's

, com to con agrara)

William Waged Weight And by Spargares Manny

JEAN HARREY and CEDUCE BARRER WAS Enterson

(year canking presents some Tricks and Puzzles 8.15 Tres Sidnal, Cheerwich; Whaters Form-Last, Finst General News Bulletin

Light Music 6.30

(From Birmingham) THE BIRMPOURM STUDIO ORCHESTRA

Conducted by FRANK CANTELL Overture in the Italian Style Schollers ARTHUR DUEBURY (Tenor)

Eric Couter I loard you sang ug . O Misterso Mine Marre, my Girl ... , Aulen

5.48 ORCHESTRA Situation. La Verbena de Paierna Asseton v or Whitmons (Pinnoforte)

La Pileres (The Spinning Woman) Itoff, ner Henselt Leschel ky Detaya Latermezzo

OR RESTRA Byzantine Practicular; Onenial; Masterin; 6 a to. Thys!

7 20 Antaga Duxpusy

Now shops he russon petal Quiter Wildows No. 1 Sing . Engineer William Linear William Brown L. Court

Selection, "The Count of Large inbourg ".. Lehar

7 42 CRALFORY WHITMORE

Three Etudet ----Op. 10, No. 8; Op. 10, No. 2; Op. 35, No. 9

OBCRESTRA.

Nautual Scenes Fictoher

Vaudeville

From 15 cm nghown) (See centre of page)

A CONCERT ROSALD CHIVERS Battone)

THE VICTOR OLOV SERTET

Lummet. Pagonos, ure Kes slee I sop Rever ch gro Malodyl Trans-erbed Culeridge-Taylor, arr P Taylor, arr

Haudes in the Strand

ROBALD CRITTERS When all the world in young . Bresser To Anthon ... Hatton

Sextes. Petita Suita Debussy En Bateau; Cortege, Minust, Ballet

Royaln Chivers Flower of the Desort

At Tankerton Inn Heseard Fisher Onaway, awake, Bowell .. Cours

Va.30 Мідповле Chancon, 'A Tes

18.0 WEATSEN FORECASE, SECOND GENERAL NEWS HULLETIN

10.15 DANCE MUSIC: Jay Windows's Band from the Cartton Hetal 11.6 MARIUS B. WINTER'S BAND from the Hotel

Cosal

11 15 11 45 Experimental Transmission of Scill Pictures by the Follograph Process

(Wednesday's Programmes continued on page "10.)

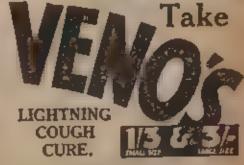
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Veno's is famous for the lightning rapid-

ity with whichit clears the throat and bronchial tube.





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Wednesday's Programmes continued (March 27)

5WA CARDIFF.

928 KC

1.15 2.0 A Symphony Concert

Relayed from the National Maseum of Water

(Cerddorfa Genedlarthot Cymra)

Symphone No M to F Remain

3d Low I go a competition consist;

3.45 The Beethoten True VI
This Station This True Frank Trues (Viole) +
1 has the Violent True Country Pro-

Ino a Chang, op. 1, Sec 2 Memotio and Finals

s A Concert

*Sylvin * Ballet ... Deliber

Ass. A. ... r

In the sylvin and the

Serena te

Fig. 86 'Ve. 14 - "Ven 1

Slav Dance in E Minor ..., Decrale ver. Areador Esta to a go hoter thereit.
Tune

Walts ... Humand

4.45 London Programme relayed from Daventry

5.15 & B from Swaners

5.70 The Chadren's Hour

6.0 Lumion Programme relayed from Bayorkry

8.15-11 0 S.B from London , 8-30 Local Announcemenus;

SSX SWANSEA.

1,020 PO

1 15- 20 S.B from Coul.ff

3.9 London Programma relayed from Daventry

5 15 The Children's Hour: Ringlen Gwyl Dowi I's Plant

5.38 S.B. from Confest

6.0 Lead - Programme whered com Da watry

6.15 S Il from London

9.30 M smal Interbale releged from Lordon

9.35-11.0 S B. from London

6BM BOURNEMOUTH. 298-5 M

3.0 London Programme relevant from Daventry

8.15-1(0 S.B. from Cambon 39.38 Local Announcements)

5PY PLYMOUTH.

390.3 M

3.0 London Programme relayed from Daventry

S.15 The Children's Hour:

ROADWAYS AND WHERE THEY LHAD

For and or semantion consult. The Pripa's

Mule (C. H. Hodger)

6.0 someon Priprie as who differs the over

6.15-11.0 S.B. from London (2.30 Mid-week Special Barbara, Tan I. Vanna and Assa

2ZY MANCHESTER.

793 KC

3.0 The Northern Wireless Orchestra

3.38 London Programme relayed from Daventry

3.45 On Pestra (com nuc.)

BAS JERRETT (V.S. 9)

5.15 The Children's Hour

6.0 London Programme relayed from Deventry

8.1% S.B. from Lordon

6.30 Propal atoms of estimate a linear

6.40-11.0 S.R. from Landon (9.30 Local Announced

Other Stations.

5NO NEWCASTLE 19.

3.0 4 Shine of the 418 Models of the 618 Models

2BD ABERDEEN

2.20 Legation Process on the contract of \$5 to the legation of \$5

2BD BELFAST.

LETTERS TO THE B.B.C.

and still it very glad to answer any questions relating to past programmes, it feels that it is no longer partitled in replying to letters of this nature indeas stamped and addressed envelopes are enclosed. It will be real addressed envelopes are required to enable it. Programme core for more in the programme records is often required to enable it. Programme core of an interpretable in the parameter of the more of the proportions, it is felt that the postal expense involved is not a charge which should reduce a stamp and an addressed envelope when writing for details of programmes and similar information coor olog matter that has already been broadcast? This, of course, does not apply to outside broadcast dance music, as the B.R.C. will not be as a position to answer enquired relating to the var as a nabler's proved.

Both Sides of the Bristol Channel,

A FREE BANK HOLIDAY CONCERT.

National Orchestra of Wales at the Cardiff Museum- Happy Time 'by 'The Super-Six'-Bristol Boys and the Dominions-A New Day for Sports Talks.

Incognito.

TS a great man wants a quot holiday he has only to choose a village where the min a a -greatness and he will be treated purely on his A P. Mark P. M. E. Mark E. J. I see a make to a part and a make to his mate. Bill, this gent says a partial unce It ou est

Mistuken Identify

The two manness agree open than the poors.

ers and the taken for someone etc. A we also an let taken a ta defenence and coremony in a grel-room that he trembad at the thought of the till; then be il word assually that the of a 1 off of and or a 2 of a 3 of a When meh mutakes are madit is very often a case of the w & heing father to the thought - the emema-struck girl sees her fin idel in every buildsome stranger. A very holososting discussion arms as to the the tity of Donald Davies when he accompanied 'The Super-Six' to Retish Legion Concert at Brecon recently. The party had been as one at an on on the waa . Mr Suincy Evans, the leader . the party, was buttonholed by some of the natives at the was leaving. "Will you tell as who the big bloke is 1" they asked.

"My pais any he is Chaluquia, box I say he is Jack Dempsey." When I saked Donald Davies afterwards: "If | Easter Monday, y a visit our land was we ground I'm like the lady who declared, "My son is to have the very best education, Eton or Armin, I don't

The Super-Six Again

Silve invales tell me that the show he had arranged for "The Super Six" on Thursday uvening, April 4, at 8 p.m., will be in run Easter homely mood. "I ve do corribed it as a revuesceal, amusical, newscess show," he said, "and it's casted "Happy Time."

'The Old Musical Box.'

PR was who profer old far mortes. Howeverday, April 3, at 0.36, should be noted, when another of "The Old Musical Box" series of programmes will be given with some fumous old Ethel Dakin will strig In on Old Fushioned Town, My an folk, and other soner, while Leonard Cowings will give Bully in our Adey, Alice schere are Thou, and The Last Ruse of Summer. This programme will be followed at 10.10 p.m. by the to see a Haund.

Modern Bristol Venturers.

HEN life was a less complicated matter boys

with a taste for a construction of a

somehow and sailed, off to be a construction somehow and sailed off to foreign ands. Newadays matters are less remarkle but more Nowadova matters are less compartio but mare principal and we have the compart of committees. The most of Mare the tension of the compart of For two man reads my for report hand it is proof.

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HANDWORK IN THE CHANGING SCHOOL.

On Tuesday, April 2, Mr. Ivar John, the new President of the Institute of Handerseft Teachers, will talk from Cardoff on the work of specialist teachers of banderseft. This spicture shows a class of Cardoff schoolbeys, with specimens of their work.

A Str. 14. from all recommenders by the Nomen Comments William to be given in the Massam on Easter Monday at 3 p.m. Among the stems will be Hust's Bens More State and Liszt's Hungarian Rhapeody.

R. LYNDON HARRIES, who has green M many dramatic recitals from Cardiff, has armaged a further series entained ' Farca in She spect on which he will deal with Clowns, But Fook, and Court Jesters. On Monday, April 1, at 4.46 p.m., his subject will be Clowns

Sport.

AS as customary during the summer menths, A think any shorts to kind the given on Wednesdays instead of Saturdays, as in the wait The change takes place on Wednesday, April 3, at 7.15 p.m., when Mr. L. E. Welliams tells of Sport in South Wales. Ten minutes later Mr. Leigh Woods will deal with West of England Sport. The reason for the charge, of course, is that as the days lengthen games will be in progress on Saturday

Handwork for All.

T is not many years alone a Don showed such friend who was trying to discuss the subject with him, and impationally; "At least you know white a discussion several asymptotic of the major of the control of the contro एक पना करते की प्रतिष्ठ संभावता नाक्षेत्र राख्या है । French Last crept who he was a set. Mr. Is a John ... give a tog up. 1 c the et ... octival on Tuesday, April 2, at a 0 pink

Tongue Tunsters.

THE Assembly Room at the City Had where the conserts of the National Orchestra of Wales are held, has a most attractive voes bale in which the militance can spend the

interval. Sometimes the conversation heard there is about the programme. Two of the vocalists were the centre of an admiring crowd one evening, for they seemed to be giving a leason on because to be giving a leason on a delicate point. Actually, they were discussing a programme broadcast from Carriff and Swarsea, out ted 'Rich Sca Shantase,' an act were training a macrover who of them and the manner. be able to report it for the bugger time without tongue-

Spell-Bunders.

HE talk turned to named which are not only easy to say, but which seem to peaces a hypnotic quanty. Two in the Cotswolds have that quality, Moreton-m-the Marsh and Stow in the Wold. A Weish ptsoc-name winch has a mailer quality is Gwannonegarwon. (It s not so delicate so it looks !) But her you should think that the introduction in to lead up to the fact that Gwaunes-gurwen is to broadcast a goodinght message, let me hasten to record the fact that the

Living a register of the ver I right It the true aftern arts on Seterday April 6, at 7 30 pm.

The Meadow in the Field

HIS hamlet with the beautiful name is a mile to the North of Pontardays in the Swansea Valley. Coal mining began in 1780, and before the railway came the coal was carried away by pones. After the tempike road was made over the Barek Mountain, Oardiganshire and Carmerthonshire were for years entirely supplied from this source. Day Jones did not like to commit lumself definitely about the menting of the word, but he gave me there anniventees. The Mendow in the field of the Garner Brook

The Farry Song.

WYNNE ADELLO will sing some attractive variables better the Order size of the Light Orderstral Beauty and a rest of the action of the control namacra water the Oren are a fix a Light Orehestral Programme to be given e Tursday, April 2, at 8 p.m. She will also sing with pisnoferts accompaniment the 'Peery Song from The Immortal Hour and Summer by Chaminade.

STEEP ROLM!

7.45 John Masefield's Play 'Good Friday'

10.15 a.m. The Daily Service

10 30 (Timestry only), True Singel,

10.45 for encode, Our Bove and M. W. E. Frinder, M.A. Tr. Le. from the Secondary Filed.

I AsT week's talk in this some select with the boy broving reliable as the age of fourteen. This ranging the task of finding a fat of the boy leaving accordary sub-oil will be dealt at the by Mr. Fe for to be a positive property of the con-Hend masters of Post on Second ary Schools.

11.6 (Decentry only) Gramophoto Records

A CONTENT NORA SARENE (Soprano) SEAR KERSON (Bardone) Justin Saxby , moducte)

7.0 A Recital of Gramophone Records By CHRISTOPHER STONE

2.0-2.25 (December only)

5 Notemental Transmission of
Still Pictures by the Func-graph Lexists

Eponsona From Westminster Abbey

3 45 Letters from Overseas

A Band Concert THE PARE BRIGADE BAND HOUR MACEAY (Topor,

5 15 THE CHILDREN'S HOUR.

Noting but the Truth-to which we adhere in

Songs by Ivas Manages The Story of 'The Marror' - which never line f (Stophen Southwold)

*As Others Ser Us' (often truer than we unsains) from "Plunder on the Left" (Christopher Morley)

Lerten Address

The Ray Fam Scurman (Vicer of S James 7 at Rounn Soutes, for the to pray VII, When you see Deliver us from evil.) S.B. from Bournemouth

L. more who have followed Mr. Southam's sense of Lenten adaptases on Thursday evenings will be interested to beer that they will be published in book form effer the conclusion of the series by Meser's Mowbray & Co.

8.15 Time Signal, Observice, Warning Ferreast Fader Oeneral News Bolletin

THURSDAY, MARCH 28 2LO LONDON & 5XX DAVENTRY

(1.863.5 ML 192 kg.)



From Besto Augeliao's picture in the Mumani of S. Maran, at Florence

7.45 'GOOD FRIDAY'

A Play in Verse by JOHN MASEFIELD Incidental Music written by G. O'CONNOR MORRIS

Persons :

Pontius Pilate, Procurator of Judges A Madman Procula (His Wife) A Scotty Joseph of Ramah Longiaus (A Centurion) A Jew (Leader of the Rubble) Herod Soldiers, Servants, the Jewish Rabble, Lotterers, Idlers-The Scane

The Pavement or Paved Court outside the Roman Citadel in

At the back is the barrack wall, pierced in the centre with a double bronze door, weathered to a green colour. On the sides are buttlemented parapets overlooking the city. The Pavement is approached by stone steps from the front and by narrow stone stureness, one can each side. These steps are to suggest that the citsdel is high up above the Town, and that the main barrack gate is below.

The Chief Citizen, the Rabble, Joseph, the Madman, Herod, and the Loiterets, etc., enter by these steps.

Pilate, Procula, Longmus, the Soldiers, and Servanta enter by

Jesus has been tried by the Roman, Pilate, and is about to be released after slight punishment, but the Jewish Sanhedrim press the charge of blasphemy. As the claims of Jesus to be King reight threaten Roman rule, Pilate decides to try Hum a second time. The Jewish rubble is against Jesus, and clamours for His death. Pilate admires Hum and would release Hum, but as Christ will not conounce His claim, he sends Hum out, in charge of Longinus, to crucifixion. The hours pass. Jesus is dead, and Joseph of Ramah comes to Pilate and is given permission to entomb the body. Longmus returns, fearfully shaken and convinced that they have killed the Son of God. Lastly, Herod arrives on a visit to Puste. Each thanks the other for his consideration about the question of jurisdiction over prisoners, and the group of their talk ends on a note of beauty from the old bland Madman.

9.35 The Music of Max Maver

6.30 Market Proper for Formers

M seigni. Inter ada

645 THE FOUNDATIONS OF MUSIC

VILLEY AND PLANDFORTE SONATAS

Played by ANYON! BROKA and GORDON BRYAN

7.4 Mr FRANCIS TOYS Masy to the Theatre

M sical Interlude

725 De Ivon B. HART, "How an Account a bins IV How we get from the Accoplane to the Accopal

HOW many of na have continued the H sheet of hearty be he traders acroplane? The effect of the amount arroplane? The effect of the amount of wing surface, why the upper wing is 'staggered' and the nell culty of reconciling climbing power with specifichese and among the questions dealt with by Dr. Hart in his fourth talk.

"Good Friday" 7.45

(See centre of page)

9.0 WRATHER FORECAST MEIOND GENERAL NEWS BULLETIN

9 15 Mr VERSON BARRIETY, 'The Woy of the World

9 20 Local Announcements, (Dur-entry only) Shapping For and

9.35 Music by Max Mayer

Dona Ortson Parinforts Jone Wills (Pinnoforte) DALE SEITE (Barilone,

Dona Green and John Wills Sewetton of Waltzer from Op 7

DAKE SETTE Departure Nera's Sons Brother Gilea

JOHN WILLS

A Little Pastoral Saite Pastoral Dance, Evening So e : Shepherd and Shepherdose Lonely Shopherd , Frotic

DALE SHITS Consentration Tribbe Dunhac
The Lette Ways of Breffey
Song of the Alpine Buster

SURPRISE ITEM

10.30-12.0 DANCE MUSIC: Jack Paints on I for B Ba. Dance On BESTRA

THURSDAY, MARCH 28 SGB DAVENTRY EXPERIMENTAL

TRANSMISSIONS FIGURE 5 & 1 more - 11 off F. For Bulkar Opinemisk Praces,

7.30 Bach's 'St. Matthew Passion'

Lunch-Bour Service 1,10-1,50 From Bernangham)

Religion St. Martin's Parish Church Speaker, Canon Guy Rouges, M.C.

A Symphony Concert

No. XXIV of the Thirty Fourth Winter Series Police to the New Law on Boar whomas 16h FARSENCER WE KIPAL AUGMENTED ORCHESTRS

Conducted by Sir Dan Godfrey

Overture, "The Mastersingers" Wagner

Macatoso: Allegro: Adagio, Allegro aca

Solvist, Patter Doku)

Symphony No. 2, in E Flat () read a Berthauen
Augus can bris. Marcia h melos A egos
H on Scherze A egos vicare franceAllegra molto, Poer Andanto, Presto

A PIANOFORTE RECITAL

LA FINTO

Broba le a. Manor Op. 118 Lances See a. Pr. scropt and Value 1 a. S. arp Manor D. B. Scienzio a B Manor Op. 20 B shine Auchin . m.s B4 No.

'St. Matthew Passion' (Cantanuca)

100 WEATHER FORECAST, SECOND GENERAL NEWS BULLDIER

10.15 From the Light Operas

(From Bermengham)

THE BESSIEGHAN STEED CROSSES nio Augmented Osciela pal LOSGOT PRINK CANDY F) Conducted by Joseph Liwis Laste By My Solming,

OBCB USTRA Overture.

Secret * | olj Ferrar

A BRILLIANT member of the monern Wolf-Ferrari has shown luraself to be at home beta in ser ous and in lighter mann, In thus opers, as the Overture makes olear, be has given as muse of exactly that doli-

the shight little tale demands. The many centres round the discovery by Suzania's lushand of the trace of tubacco sanaks in his bouldir, and the jet a sucjet was watch that around in an age before smoking by woman was at all usual. Only at the end does Suzama contess that she horself smoked the offending organitte.

Easts Gairrey and Orchestra Valse Song, (' Romee and Junet '] Gouned

THE best known number from Gouned's opers on the Shakespeare story, this is sung by Juliet at the boll in her father's house of the first Act. If one remembers that Junet was supposed to be only fourteen and that this was her first appearance at a great ball, the air may seem to be rather brilliant and full of assurance, but opera conventions are not went to held such considerations, and the air has plways been a Javourite with sourance. It is also until been a favourite with soprance. It is eloquent of youthful pleasure in dancing and brilliant arroundings, and expresses the wish that al-life might be full of such guicty.

10.20 Ca ave one. Orchesten.

Chora, suntana on The Beggar's Opera? Aum a, uer Jacobson

Flatz Gaivers and Orchestra

She had a letter from [Mercie England] O who shad say ?.....

19 55 I1 15 OSCHERTAL

Selection, 'The Grand Duchess' Offenback

(Thursday's Programmes continued on page 73%)

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4.30 LOZELLS PICTURE HOUSE CREAN

e rangement)

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F mys Asma

Source son By the worker Post Sough at

Se this of Wil-

Entracte, The Porset Datey' Melana

I care terro

Danny Boy Beatherty

1 01 5 57

Laganda, ' Roseswooder ' (Wonder of the Roses) 5 ste, Heary VIII' .

5.30

The Chadeen's Hour. (From Birmingham)

The Hermit, a Sketch by L. B. Powell, with Incidental Flute Soles by Stensy Herap Vocal Selections by THE CLEF THIO

6.15 The Robert Dienwich Weather Ford

JACK PAYER and THE B.B.C. DANCE CR. HESTRA

JEAN MELVILLS (Songs at the Piano)

'St. Matthew Passion' 7.30(Bach)

(From Burmingham) Relayed from the Town Hall DOROTHY SILE (Septano) MARGARET HALFOUR (Contralto) STRUART WILSON (Tenor) ARTHUR CRANNER (Buritone) WANDA LANDOWISTA (Horpsichurd) THE FIST VAL CHORAL SO HERY

CITY OF BIRMINGHAM PROPERTIES Conducted by Annian Bours See article on page 601.]

Wanda Landowska (left) (harpsichord) and Margaret Balleur (contralto) are performing in Bach's "St. Marthew Pussion," relayed from the Town Hall, Bermingham, at 7 30 this evening.

programs of a homographic special of the contract of the contr

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BRIEF SPECIFICATION Cabinet of political control of the second of the se



Thursday's Programmes continued (March 28)

SWA CARDIFF.

3.9 London Programme colayed from Deventry

3 45 Mes. Viena Pr. unit "A William After

The PH. Diff and a confirming resistance of the confirming and the confirming of the confirming and the confirming of th The trains from Main go went to Turin cast to Vraice, and south to Plorance and Gonda, and this calk will show that this city is an advantable

4.8 London Programme adayed Irana Daventry

The Children's Hour

6.9 Bournemouth Programma relayed from

6.15 S.B. from Loudon

6.30 Market Prices for Farrourk

4.35 S.B. from London

9.30 A Choral and Operatio Concert

Relayed from the City Hat Rr as A ass Panes J . J war Poster Records

Cant Was Str

Ny tona Directors

Cor his a gray In the or Common

Leaser Allien S DEANOFR Confluence by

WARWICK BEAUTH-

The Twelight of the Gods' (Ring of the Natelangs, IV:

(Stagmen) * Ast I'

Forces Richanoson and Orchestro Hugari s Wa 1 Hagar s Scene 2

the or a second quite spart for any of the second quite spart for any of t meaning and benul . A more to a The name Go or any analysis of the year of the polar of the gods is to make a part of it significance. It conveys something of inches nway and by the end of the drawn the whole race of the old gods has varioned Singired too, has been slain, the last of the horoic linto the to the south of the property of the demptons which does named the master of the demptons which does named the master of the grounding courses we see the firm

god at 1 or 5 or 1 or 10 of promise. It has been seen in the course passages of teel poyous to a which serve inc the state that the state of a state of the s

Hall, in the first episone to be presented the Arbelung akin Rag from Stogfreed At the beginning of the second extract la-

bout the banks of the Phine; a great hour in the forest is being planned, and already diegiried's death ha been decided on, Hagen having contrived, by means of a maga petion to make b fake to Brunnhild and

forestful of his own past life. In the third set, the hunting party has rested by the banks of the river, and Siegfried has sung of his advantage of his advantage. Hagen has stabled the here in the back with his apear, Siegfried sings a last costatic grooting to Brancheide.

Then, as the men bear hon across the rocks on his own shield, as night falls and a pole most honey through the trees we have the right polemnity of what we call his function man.

The last groat scene is once more in the Hall.

polemesty of what we call his 'funeral mare a The last great scene is once under a the Hall. Hagen's class. Singlered's body is burned a mare a funeral event of whom Bream, we have made as class and as class and as the last a funeral event was an a transfer of the above to the other Marie 2 was a mare in the second to the transfer of the property and the market and the property and the market are the food and as he is about the last of the food and as he is about the last of the food and as he is about the last of the food and as he is about the last of the rate.

10 10 Lines & none amounts 10 15 12 0 S o from For con-

(Thursday a 2 regreenment continued on suige 73



BRUNNHILDE,

as she is pictured by Arthur Rackham in one of his illustrations to The Ring of the Rischaus. Extracts from 'The Twilight of the Gods,' the closing work of 'the Emg.' cycle, are being relayed by Cardiff from the City Hall at 9.30 tonight.

Act II FOSTER RICHARDSON, MALE CHORES, and Or-Hagen'a Call. Boons 1 4 Art III PARKY JONES and Orchestra Siegired's Death Song OCCURRENCEA Siegfried's Funeral March . STILES ALLEN and Orchestre Closing Scene

WA ONER segme the work with afterwards grant to the great things of the New hough there are four work as to the infly thought of an abidogy the first being a Problem to the other three as a suite opera a Problem to the other three as a smalle opera-called Sheg neids Death. O was congradient words that he remised that the story of it or pended so much on what had good before, that he embarked on the our bugger work will be we now know. The oily after a ce with have been to make the intractors themselves explain



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Thursday's Programmes continued (March 28)

5SX T SWANSEA.

3.9 London Programme relayed Iron Daventry

S.15 & B. from Cardiff

6.8 Bournemouth; Programma relayed from

6.15 S B. Jrom London

6.38 & B. from Card ff

6 35 S.B. from London

9 36 Missoul Interlude, relayed from London

9 35-12.0 S.B. from London

BOURNEMOUTH. 284 B M. 1,040 EQ. 6BM

12.0-1.0 London Programme relayed from Daventry

3.0 London Programme relayed from Davestry

3.45 Mrs. C. R. Watton Jameson; A Safari in

4.0 London Programme relayed from Deventry

6.0 Lenten Bodress The Rev. End Sa THAM, M.A. (Vicar of St. Jones a Church, Boursemout! Teach us to Pray-VII, When yo pray 503

6 15 S.B. from Landon

5 20 Market Prices for Southern Farmers

6 35-12.0 S.B. from London (9 38 Local Announcemen.s)

A Charles Had

12.6-1.8 London gramme relayed from Davintry

3.0 London Programma relayed from Davensry

5-15 The Children's Floor THE GATHERING OF THE Roll Call . 5,15 p.m. Distribut . 6.0 p.m.

6.0 Bournemouth Pro-gramme enlayed from Davoulry

6.15-12.8 S.B. from London (9.30 Local An-

27Y MANCHESTER.

A BALLAD CONCERT SH from Liverpool

Epres Braces (Pianoforte)

Minnet, 'L'Arideiman '(The Maid of Arina)

Binti, ovr. Buchmoninte
Propparies Theore No. 8

Dolumnia Lieure (Soprano)

Lucre Byzon (Pianoforte) and Hause Wilkinsons (Violocopollo)

DODOTHY LEWIS A I went a rounning Braha The Market The Market Corporate William Sullions

HARDY WILKINSON

Après un Rève (Alter a Dresm) Fouré, arr. Cosale

4.30 Sousa Marches and Strauss Waltzes THE NORTHERN WINDLESS COURSELLS

The Norvices Wisheless Onlinears,
March, 'The White Plane'
Watta, 'Dectrimen'
March, 'Burn and Stripes'
Walte, 'A Thousand and One Nights'
March, 'King Cotton'
Waltertusume (A Walta Dream)
March, 'Manhattan Bench'

The Children's Hour. 5 15 RADIORITIES

A Competition by East Shaw, Cartonniet

6.6 Bournementh Programms relayed from Davestry (See Landon)

6.15 & B. from London

6.39 Market Prices for North of England

5.45 12.0 S.H. from London (9.30 Local An-1005 histories die

Other Stations.

NEWCASTLE

The west to be a second of the for a during.

55C GLASCOW NAME

- ABERDEEN.

ABERTALE.

110-11.18—Programme relayed from Daventry, 2.45—

Mint 1. G. Arri (of the Aberdeen School of Equations).

4.0 A rear Compart Blabley Yangu (Bartone). Blabs Rettly (Princeton). 4.30—Dance Musto relayed from the Brew Poles do Daven. 2.43—John Children Histon. 5.45—Bournament Princeton Compart State of Daventry (ash I and say, 3.45—In Compart of State of Daventry (ash I and say, 3.45—In Compart of State of Daventry (ash I and say, 3.45—In Compart of State of Daventry (ash I and say, 3.45—In Compart of State of Daventry (ash I and say, 3.45—Daventry (ash I and sa

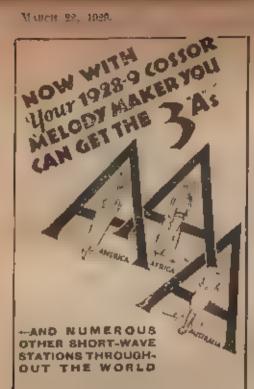
BELFAST.

DELIFAST. So a h. To a second from the second



THOMPSON'S FALLS, a Kenya beauty spot. Mts. C. K. Walton Jameson will describe 'a Safari in Kenya' from Bottmamouth this afternoon.

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SAMUEL PEPYS, LISTENER

By R. M. Freeman

Part-author of The New Pepps Doary of the Grea. Nac , etc.

March 3 (Lord's Day, 3rd in Lent.—To Church to M' Blick. He makes his serming on the use of Lenten self-denyings, being, says be, not mortification for mortifications's take, but the innely assertions of a man's mastery over his appeties, like putting servints in they; places But Lord. If it take a brave man to do this with his appetite, how much a braver nowadays with dir present saucy domesticks.

Debature denyths with my wife in the way

Debating denyths with my wife in the way home, the resolves to give up her early ree. So, as I will not be best by her, I do resolve the same

as I will not be best by her, i do resolve the same of mine after-breakfast pipe. God send we have not been overrash herein.

Listened-in to the Service from Manchester this night, with great enjoyment of 'Hark, Hark my Soul' (to Mr Smart's Pilgrims) and 'The Church's one foundation' (in Dr Wesley's Aloredo), mighty fipe tupes both, in particular it with cald fowl at the vicerage after Confirmations and doubted with whether of the twam her thours and doubted with whether of the twam he was the more fed-upp, the fowl or the hymn.

March 4.—My wife not fit to live with this

formoon by skipping her early tee. So I have to endure not onelie the mass of my pipe, but also my wife's tastrums, which methinks is esking too much of a man eeven in Lent. Wallong in Hide Park this afternoon, whom do I meet but Connel She gives me word of her being now toakened to Eric, and can talk of no one else In this shrewd March sun, I perceive her face allready begins to coursen atmething, which is very said for the poor girl. March 6.—Heard Evelyn Arden on the wire-

March 6.—Heard Evelyn Arden on the wire-less in Handel's Largo (Ombra man fu) and sens me musing of my dear mother that always would stand to its being in the Memak. Whereby father, thinking to confute her, brings her the Mainth and bids her find it. But all the does, when he gives her the book, it to bang him over the head with it that he as good as names her for a lyer, having a bald head and the book bound in very stiff call. So sent time mother said 'twest on the Messak, father let her. in the Messick, futher let her.

THE CRITIC FROM HIS HEARTH.

(Continued from page 602),

but for the moral and material support of the ariatorracy of the musical world, the Beethoven and Wagner they so much appreciate would have had to give up in despair-yes, and even the Chopin and the Grieg and the Tchargovsky, though in their case the democracy more readily and quickly came forward to welcome them. They don't toutize that even today there may quite possibly be some potential Beethoven or Wagner discouraged almost to the point of abandoning his art because be is so skewly winning the attention of even the oristocracy of the art, whilst the democracy actually refuse to learn bow to pronounce his name, They never think that, since the means of musical performance are tending more and more to become the monopoly of the radio organizations of the we said he copietics suggests and pereletently pre-sued would meet so see long one tale and of the ard a conserve not of modernists, a tool in sign For art is ascia buyine of this not a long forward t falls to the ground.

In every age there has been this democratio ory for the Massacre of the Modernists, and in er ev age a larger or smaller aristocracy has opposed the massiers. And so it will be again. I am a music critic, not an executive officer of masic. So far as I know, I have never had the aightest influence on the make-up of B.B.C. programmes, but if I had I for one would never agree to diminish in number the few tiny moments of programme time given to contemporary compowers, some of whom I love, some of whom, frankly, I don't as yet understand, and some others of whom I at present (and may for ever) PERCY A. SCHOLES.

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7.0 'The Shadow of The Cross'

FRIDAY, MARCH 29 2LO LONDON & SXX DAVENTRY

(1.502.5 ML

8.0 Verdi's 'Requiem' from The Queen's Hall

10.18 s.m. Que Bally Service

3.30 A MILITARY BAND CONCERT

KAYE WINTER (Suprano) OWER BITTNOWER SI DIE

THE WIRELESS WILLIAM BUSS Conducted by B. Waster O'Donners.

Overluze, 'Bameranavde'

ONLY the Oversune of Semi-U counds now survives. It is interesting, however, so recall that the open small made something of a success the King's Theates, Let Jon in 1824, after being a semi-owthat separague tail to on the original production at

Venues the year before.

The Overture begins with a vigorous treme, a who a bres and woods of con-bor over a continued roll on the drams, to bold up a thriding climas. Then there comes a more slowly moving we can been an adult which is many not in a real by the licensing Semi-units, Francisco, the of Ninevell, and Areaca, the of her armee and, though also does not snow ft, her son. This sower section her son. This sower section is followed by another Allegro. which brings the work to an end with all Rossim's usua bramenos and energy

3.44 KATE WINTER

Straus Na Weack & renade

3.52 Haso

Basict Music, Brawatha Coleradge Taylor

COLERIDGE - TAY LOR S enthusians for the story of Einwatha is probably the best-known thing about him. He composed, an fateners know, settings for sole voices, choir, and orchestra, of three chine, and ortheaths, of tures different parts of Langiellow's poem. This fluids, shibough respired by the same subject, is not made taken from these

choral works. It was present ally deviced as a separate ballet, and dates from the year 1912. The five numbers in the Suite are cauch, sespectively :-

 The Woung.
 The Marriage Foust.
 (a) A otro Norse. (h) Conjurer's Dance. 4. The Departure. 5. The Re-muon.

6.14 Owen Baymawan

Late acta No. 3 from "Resomunds" . Schubert 5/4 Movement, the "Pathotic" Symphony 2 cha kowsky

438 KATS WINTER

The Fiddler of Doomey Muchael Head A Blackbird Singing . Sowing Song , Go not, Happy Day . Frank Bridge

4.48 BAND

457 OWER BRYKOWYN

A Strag of Linconce Print a resistant Parker Thomson Love were a ciding Frank Bridge

5.5 BAND

Minuted in A Plat Good Friday Muster a major Buggar

tive of the old formal action of observe musics. tive of the fid formal action of observe messe, through in his own day he was counsed as a money, for the freedom and grace of his farmony. Our English Dr. Burney, on his travels in Pally, was so touched by the beauty of Lett's choral mesic that, so he has tone on, he was received to form. he was moved to tears.

Un one oneasion the Crown Prince of Silvery said him to the of Dresdon, where he accordingly made a s

there. At the end of his had beened from Vanice for made the return journey to a coach for which he siwnys afterwards had a was a affection, bequesting it to his widow when he died

Variations on Douby Sweet Robin (Ophelis's Song), for Flute, Viols, and Playo forte Ethil Single

6 26 Pianoforte Selve I refere and Passepies 150 Suce Bergarasanus Lebucy Three Pieces for Flutz and Tete mounts (At a very moderate speed); Vita (Fast); Assac wite Very

Pastoral Fontasy for F ste. Violin, Viola, and i Physics I ----

6.45 Sports Bulletin

7.45 The Suddow of the Acous S.B. from Manch " (See centre of page .

8.0 B.B.C. SYMPHONY CONCERT-XI

Relayed from 10 ,000 1 Hall, London Sole Leaves, Mosers Chappell and Co I h

> *Requent (Venti)

For Four Solo Voices, Choras and Orchestra

MIRIAM LICETTE (Sopreno) MURIEL BRONSERS (Contralto) WALTER WIDDOP (Tenor HAIR OWELLAMS (BUTTOG)

THE NATIONAL CROKUS Chorne-master, Stanford Rosinson). THE B.B.C. STWPHOSY ORCHESTON (Leaders, S. KNEALE KELLEY and WYNE REES OF) Conducted by GINO MARINUZZI

(Of the Royal Opera, Romes Testro Colon, Bucnos Aires, etc.)

E'ART L Requiem e Kyria Describe. Officetoria

5.0 THE SOME GREENWICE WEATHER FORE CAST, SECOND GENERAL NEWS BUILDING (December 1994) Shipping Forecast

9.15-10.0 app. 'Requiem' PART II **Egnatus** Appus central la visit central

G O O DFRIDAY

8.0 p.m.

Verdi's 'REQUIEM'

Relayed from the Queen's Hall

Conducted by

GINO MARINUZZI

of the Royal Opera, Rome; Teatro Colon, Buenos Aires, etc. MIRIAM LICETTE MURIEL BRUNSKILL HAROLD WILLIAMS WALTER WIDDOP

THE NATIONAL CHORUS

(Chows-master : Stanford Robinson)

THE B.B.C. SYMPHONY ORCHESTRA

(Leaders: 8, Kneale Kelley and Wynn Reeves)

(An article on the 'Requient' will be found on page 694)

7.0 p.m.

THE SHADOW OF THE CROSS

A special service from St. Ann's Church, Manchester, conducted by the Rev. F. Paton-Williams, Rector of St. Ann's, will be relayed by Manchester Station, and proadcast from London and Davestry

Full particulars of the service will be found on page 727.

Poetry Reading

'The Hound of Heeven,' by Francis Thompson

Light Chamber Music

TES EGLIAN PLAYERS: JOSEON SLATER (Flois, ; RESECUL CLARES (Viola) ; ANTORIO BROSA (Violin); CORDON BRYAN (Pinnolotte)

Trio for Flate, Victin, and Pianaforts
(art Shane) 1746-186.

Moderato Andar to made made Romao
(First performance in England)
Andanto and Presto from Sintonia Concertants,

for Viola, Viola, and Planeforte . . Mo.or.

6.10 The Senata for Flote. Viels, and Functorie Antonio Lett. 68, 1 se Large Angree: Adap o Vivare

BORN in Venice in 1667, Lotti produced his

In first opera there before he was sixteen.

Much of his life was spent in the service of the
Church as organus and observation, and he composed both secred and secular music. He is held

Ingh esteem by musicians as the last represents

5-45

FRIDAY, MARCH 29 5GB DAVENTRY EXPERIMENTAL

(452.3 M) MA COLD
THANKSHOOM THE WHITE STEEL THE CHIEFFER STATES

7.0 Special Service from Manchester

"The Crucifizion" 3.30

A Meditation on the Second Passion of the Huly Redeemer

For Tanor Bass and Churus M :- by STAINER

Relayed from the Church of the Mossial, Ber ight m

ERIO GREEN (Tenor) ARTRUR HOSEING (Tener) GILBERT MILLA (Organ) THE BURNES AND SPECIAL CHARGE Conducted by Joseph Lew 4 (See article on page 694)

Popular Classics 50

(From R rio aghain.) THE BIRMSONAM STATE AT ME THE CHILD STATE OF THE CH

Legger France Cantrald. Conducted by Joseph Lewis Brukovan

Overture, Unreda us

MARY ASSOTT (Peno-

Prefude, Fague and Vana to a for Orinus (Trans-cribed for Pianotorie Courbra har court

5.28 On HERRINA

Singipol Idyll P some

GARY VALLS (Sequence)

Prezi Amor "C The M remays of Le specific

On HESTER V. Choral Variations Isom Contain No. 140 Buch, arr. Busiock

5.50 MANY ABBUTT Rhspandy in to Minor Montena

Овенкаль Banedictus ... Mr . . .

GABY VITTE SLO 2080 140 6 12 040

My heart over faithful

Placer d'Amour (Love s Happiness) ... Martan

616 Oncasaraa Third and Fourth Moveerts Fifth Symphony (Te Re ormat o) 8.28 ELLIS BUSTORD

THE Abbe Prevent's novel has furnished the I text for more than one opera, and this song comes from the second set of Pue et a Million has made up her mind to give up the faxtry and gay pleasures with which the wealthy Geronto has carrounded her, for the sake of des Grienz, whose faithfur love means to her, for the at least, more than anything also in her world in this song ebe is halding a half pathetic fare will be the piessures which she is giving up for юче а явко.

8.45 QUINTER

Sum her Song	Schonorn
a a Land	Cyra 8 di
Pho Lost Churd	. A second

9.0 WESTHER FORECAST, GERREAL NEWS

8-15 Concert (Continued) QUINTET

Petito Su e in Co cert . . Colerulys Taylor

9.35 NORMAN VENNER Baritana) Do not go, my low

Howwan. Slope of Yale. Martin Show

The Knight of Benthhere. (teghere Thomson A Sea Burthan. . T. Harg

9 45- 10.0 Quarter

La Fitense (The Spinning Woman, Raff Dreams Womer Ronde des Latins (Gnories' Round)

Sweet and Low Baroby SIR JOSEPH BARN BY N was at one time a driw srugger of second & the English world of music. The sen of an orga ast, he was a chorister in York Monster at the age of cover, and was became an organist and charmester humself. Two years afterwards, in 1884, he was a close second to Arth a Sullivan in the

to Arth a Sullivan in the examination for the Mendelssohn Schour-slip of the Royal Anademy of Mucle which was then being awarded for the first time. He hold several appointments as fruitist and choral conductor, and it was he who instituted the yearly performances of Bach's Passion Music at St. Anne's Church, Soho. For a time he conducted daily concerts in the Albert Rall, and was the first conductor of the London Musical Charles of the London Musical Charles of the London Musical Charles and the first conductor of the London Musical Sounty. But among the most interesting of his schievements, when one remembers the somewhat mive charm of his own music, was his conducting of the first performance in England of Wagner's Pawiful—a someest performance in the Abert Had.

His own work includes aratories and a very large number of church services, etc., as well as socially part songs. He edited a number of hymn books, and blamelf supposed some 200 Hymn tunes, many of which are still in regular

Friday's Programmes continued on page 700.



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ERIC GREEN sings the tenor part in Stainer's 'Cracifizion', which will be relayed from the Church of the Mesnah, Birmingham, this afternoon

6.45 Sports Bulletin

7.0-7.45 'Obe Shadow of the Gross' A Special Service from St. Ann's Church,

S.B. from Manchester (See London and page 717)

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Friday's Programmes continued (March 29)

SWA CARDIFF. 323-2 M 936 tc

3 30 London Programme relayed from Daventry

5.45 S.H from London

7.0 S.B. from Munchester (See page 727)

Cardiff Musical Society 7-45

Transl Concert of the Sesson 1928 Lu29 Relayed from the Park Hall

* Elijah "

At Ocatomo by Mux senseous

Act 418

Дова Labourg (Soprano) CLAMS PAUMER Concerns WALTER GLYNER (Tenor) REE PALMER (Baritons) Chorce of the Cardiff Musical Society NATIONAL ORCHENTIA OF WALES. (Corddorfs Genedus, but Cyroro-Londer, ALBERT VOORSANGER Conducted by WARWICK BRAITIFWAITE

Port 1

Introduc ion, ' As God the Lord

Overture Chorus, 'Help, Lord!

Chorus, 'Help, Lord!

Dust with Chorus ('Lion apreads the hands' Lord how thing our Recitative, 'Ye People, rend your hearts Air, 'H with all your bearts Chorus,' Yet doth the Lord see it not Recitative, 'Elijah, get then haden' Double Quartet, 'Fur He shall give Resitative, Air and Dust, 'Belp mp, man of Ood.

Clod
Chorus, 'Blessed are the mon'
Recitative and Chorus, 'As God the Lord
Chorus (Baal, we gry to thee
Chorus (Call him louder)
Recitative and Chorus, 'Hear out Cry
Recitative and Chorus, 'Boal, hear and hiswor'
Recitative and Air, 'Lord God of Abraham
Quartet, 'Cant the burden'
Recitative, 'O Thou who makest'
Chorus, 'The fire decende'
Air, 'Is not His word
Air, 'We unto them
Recitative, Air and Chorus, Look down on us'

Recitative, Air and Chorus. Look down on us 'Chorus, Thanks be to God

3.6 WEATRES FORECAST, NEWS, Local An принсеин в

9.15-10.0

"Ehjah"

Part II

Air. 'Hear ye, Israel' Recontive, Solo, and Choras, 'Have ye not

Chorus. Wee to hun Rec tatave. Man of God Rectative. 'Man of Ood Ar, 'It is enough' Recitative, 'Ree, now he sluepeth True.' Life the covers Chorus He waveling over Israel' Recitative. 'Arise, Elijuh Air, 'O rest in the Lord Chorus, 'He that shall endure' Recitative. Night falleth around me' Clorus. Reboh! Ood the Lord passed by Recitative, Quartet, and Chorus, Holy, Holy,

Rectaine the Course of the Mountains Chorus. 'Go retaine and the For the Mountains Chorus. Ther do by ja Ar.' Then about the rup teous. Rectain ve.' Thenond. God but b sent hardle.

Recent ve 'Benoul, Go Cherus But the Lord'

Quartet O' come av ry one Clares And then shall your light!

SWANSEA. 55X

294-1 M-

3.39 London Programme relayed from Daventry

5 45 8 B. from London

7.0 7 45 S.B from Munchester (See page 727)

10 S.B from London

9 10 Musical Interlude releved from London

9.15 10 0 S B. from London

6BM BOURNEMOUTH, 1000 NO

3.35 London Programme relayed from Daventry

5.45 S.B from London

7.5-7 45 S.B from Manchester (See page 727

8.0-10.0 5 B from Lowton (8.10 L a) Aa-1100 metrice at

SPY PLYMOUTH. 398-3 M 757 KC-

3.36 London Programme relayed from Deventry

5.45 BB from Lowlen

2ZY

1.0-7.45 S B from Monchester (See page 727,

8.0 10.0 S.B. from Lowlen (\$18 Local Av. a surreement 3

MANCHESTER.

2783 M

136 London Programme relayed from Daventry

The Northern Wireless Orchestra Conducted by T H MORRISON

Overlare, 'Everymen' Wolford Decree

'Everyman'

Scenes from the Medieval Morality Play I resented by THE MANCHESTER REPERTORY PLAYERS

On nestras Protude, 'The Dream of veronous'.... Elone 1 Lorse 1 Good Friday Music

6.45 S.B. from Landon

7.0-7 45 'Ubc Shadow of the Gross'

A Special Service from St. Ann's Church Conducted by the Rev. F. PATOR WILLIAMS, Rector of St. Ann's

Re ayed to London, Daventry and Daventry Experues (See Page 227)

8-9-10-9 S.B. from London (9-16 Local An

Other Stations.

NEWCASTLE.

5NO 330 Amelia Programme relatives from the new 5.48 S. B. R. W. Schott, T. F. 7.45 S. H. Trom Manufacter S. L. Amelia B. G. 18.0 S. D. Trom London.

GLASCOW

3.29 —A concept of Laguar Marke. The extreme training of the conference of the first training of the content of

ABERDEEN 2BD

5 M Landon Fragramme relayed from Davenier 5 to Mass Magain 1 to an An Laster Polymonia 5 to A cook Fragramme with the flatten Gelet 61ad is Fact togethe 645 S.F. Brown America 70.745 S.B. Brown Manchester of Touton 10.745 S.B. Brown Manchester of Touton 10.745 S.B. Brown Stephen 3.15 14.6 S.z. Brown London 3.15

BELFAST

3.18 I mean Programme velocal from Basemary L.S. 8 h. from Landon. 7.8-7 M. -S.B. from Mancheder Sectionists. 8.8 The Kingdom. An Oratorio by Str Edward Ligar Bolleyed from the Cathadrat Cross and section of 30 Petingara, cambacted by R. Oddfrey Grown 3 53 and Regional News. 18 8 and 18 19 -4 corest News Bulletin.

Good Friday.

THE SHADOW OF THE CROSS.

Below will be found details of a special service to be relayed from St. Ann's Church, Manchester, and broadcast from Manchester, London, Daventry, and other stallers. The service will be conducted by the Rev. F. Paton-Williams, Rector of St. Ann's.

Organ Solas | Solit ich meisten Gott meht Singen 7
Op. 35 . Suffed Kacq Elert
O Hampt voll Blut and Wunden
O H. Kalson

Authens, 'God so laved the world' Slainer

I. The Day which Divided History

On the Hill of Calvary there stands a Cross, one arm points to the Past, the other is stretched toward the Past, its chadow across what has been and what is to be. Everything leads up to it, everything comes from it, and try at we will, we cannot get away from the Shadow of the Cross. Tonight, we are to watch that Shadow as it moves over the world, just as we may watch the shadow on a sundial, when the great light that rules the day rises in the East, and blaces its way across the sky to set in the far West. Whenever you may be, I would have you stand on the Hill of Calvary, if only for a few moments, that we may better understand some of its measure, and why it helds so strangs a fascination over the minds and hearts and wills of m.s.

Hyenn, 'Beneath the Cross of Jesus' (A. and M., No. 66*,

II. The Dawn, the Empry Cross, the Shadow over the Patt

The Cross was no new thing in the history of suffering and pain, but the Shadow which it cant across the Past was not so much the Shadow of itself, so the Shadow of One who hung upon it Men had realized by some strange impiration or perhaps in consequence of their experience of life, that the things which have guevaval value are only gained at a very high price, and that for some strange and unknown reason, the one thing that alone could purify and save the world, would be the suffering and secrifice of sumcone who represented the housest and highest type of manhood. In the far distant past, Issuah stood beneath the Shadow of the Cross when he saw the vision of "The Suffering Servant," and told how He was despised and rejected of man, a "Man of Sorrows and acquainted with grick. He was despised and we esteemed Him not; surely He had borne our griefs and carried our sorrows, but we are to see Him stricken, amitten of God and afflicted. He was wounded for our transgressions. He was bruised for our iniquities, the chastisement of our Peace was upon Him, and by His stripes we are healed. All we, like alway, have gone astray, we have turned every one to his own way, but the Lord buth lauf upon Him the iniquity of ne all. The propheta Amos, Hoses, Jeremish, Malacht, Michs, Zachariah, Zephanish, all stood beneath the same Phadow. Somehow men felv that things would power be right antil that day had dawned; the day that was to divide the years before Christ and those known as "Armo Domini" and when the time came that brought into the world One who said, 'For this cause name I into the World' the Shadow decremed, and certainly from that great moment of Creates Philippi, there was no doubt in His mind that the Cross was certing its Shadow over His life. He faced it unfinchingly, He stead/setly act His face to go toward Jerusalem, and from that day. He repeatedly told His disciples how He sucet go and be erconfied. The Hour was very near, and the Christ was very ealm and brave, and no-one seemed to understand.

Hymn, 'Jesu, Lover of my soul' (A. and M., No. 193)

III. The Day, the Darkness, the Hour when the Shadow Faned.

And now the Cross stands upon that 'Green hill far away, Boyond the City Wall.'

It is full noon-day, and yet it is intensely dark, for "there was darkness until the ninth hour," and all you can see is just the Cross—upon which hange a pale and blood-stained Figure, the Arms stretched out as though for ever pointing to all that has led up to this event on the one side, and on the other side, to all that is to happen in the years to come. The Arms stretch out as though They would embrace all Time, past, present, and future, and draw all men, of all ages, toward the Secred Heart, which slowly beats out its Lafe in the centro of that Suffering Body. He in whom men could find, no wrong, by a supreme not of solf-sacrifice, springing from a love so intense as to be irredistable, was slowly bleeding to death that by that great act of escrifice, apringing from eternal love, men of all time might understand that the Way of the Cross is the only way to the Highest. Crucified by selfishness, where always muches the world's best, the sacrifice He made was calculated to be the only thing which could finally overcome seilishness in And so He died - the just for the unjustthat He might bring us to God. Is it any wonder that in that hour, even the Shadow of the Cross failed? The Light of the World was dying, and the darkness was more intense than the world had ever known. Not until that final cry, that shook the lace of the earth, and caused the strong-minded Roman officer to see in the dying Christ none other than the Son of God, did the Shadow of the Cross begin to re-assert Itself, and from that moment, as the San began to drop toward the West, the Shadow lengthened toward the coming of a new day. Henceforth, and for all towe, the Sign and the Shadow of the Cross were to mark out the Path of Christian duty, Christian sacrifice, Christian

Bynn, 'When I survey the Wondrous Cross' (A. and M., No. 108)

IV. The Rad of the Day, the Cross is Again Empty, and the Shadow Smites the Future.

The dead Christ sleeps in a Garden Tomb. The Cross, now empty, casts its Shadow into the far distant feture, and, though twenty centuries have aseed, we stand beneath that Shadow today There are those of me who have no doubt in our minds that the Man who died that day upon the Cross, lives again, and is indeed the one supreme reasty which life holds. We are equally convinced that everything the Cross stood for that day still lives, and is essential for the future welfare of the human cace. Whatever men may think of Calvary and however they may desire to interpret its meaning, there can be no question but that it stands for Love, expressing itself through sacrifice, and one can look over the world today, w thout realizing that of all other things, it is that which this worried old world requires. Belfishness is still the root cause of all our blundering mistakes, of all our wretched sinning, and the only remedy is the remody which is found within the Cross of

Hymn, *Praise, my Soul, the King of Heaven' (A. and M. No. 298)

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9.35 An Hour of Musical Comedy

2.0 SAMSON AND DELILAH



An Opera in Three Acts by SAINT- SAENS played by The British National Opera Company, conducted by EUGENG GOOSSENS, Seng-Relayed from The Prince of Wales

Theatre, Birminghum

Can HOOMER MACKLEY Philato Messenger True lib wanc MARTIN QUINN RALPH HOMBLE Sciona Paragame ... RALPH HOMBLE ITCHASH

There is a short Preside be for the united rises and we have by the transfer of the transfer of the first of the their oppression. The first se or as a square in Gaza in trop, of the templa of Dagon, with Samson and the Israelites at prayer, The seens includes the conflict with Abinelech and the Philiswith Asimesen and the Pillies as alloying of the oppressor. The Hebreware ince and there follows a dance of Phaistme matters, and a lower of the state of the sta or e was ogs of an age! Hebrew, Semson folls complessely

n. be not poll not to be of net or the polynome pol not not neglect the first of the polynome polynome

The third sot has two merce. the first in Sumeon's preson, with a chorus of the other Hebrew captives, and the second Samson's overthrowing of the Temper on the heads of the Philistines.

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Value from Suite, ' Gain Gabriel Morie

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10 THE CARLTON HOTHL OCCUR. Directed by RENE TAPPONEISM From the Carlton Hotel

Samson and Delilah?

Played by Tue Stories National Orma COMPANY

Conducted by EDGENE GROSSENS, Broz. Relayed from the Prince of Walca Theatre, Birmingham

(Ser phone)

THIS forgante Opera of Sunt Suchs was connected to an Ang B.B. (is chern last November, and in no doubt too fresh in their Neveraber, and is no doubt too fresh in their nationary is which the Old Testament story is not fact of the way is which the Old Testament story is not fact to it is interesting, in view of the world we is pupularity, to recall that it was refused by the other test to the Paris Green are at the classical windows of the Paris of the property behalf, at Weiman. Not till some grown after that \$77 did the Paris Theorem weigness Esign-Salon on a componer for the story but though a whole series of operas followed one another turn his industrious pea, none has ever achieved anything like the worlds. none has ever achieved anything like the world-

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Two Spanish Dauces Mosslouch

THE CHILDREN'S HOUR:

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Musical Interlude

6.45 THE FOUNDATIONS OF MUSIC VIOLIN AND PIANOF STREET SONATAS OF BACK Played by ARTONIO BROOM BRYAN

2.6 Mr. HARVEY GRACE: 'Next Week's Broad

7.15 Mr. Firzwaren Wras ('Kukkes'): Touring on Buyelas at Home and Abread'

THE most was appealed through the country ande; the pedestrian unasta through Retwood them extremes comes on the metper greening pen for y a it they a discount to as all a reduce but of once promote me fair out one of a burderspe. Mr Pissau : hr to the color of The lythere Puses, we be an g dilate on the joys of touring on bicycles, a give some practical advice as to how best the may be obtained.

7.30 · · · Vaudeville 3 (See foot of page)

8.0 WEATHER FORELAST, SECOND GRABBAL NEWS BULLETIN

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the intag's programmers continued by page 19).



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3.30 Pianoforte and Violin Recital

(From Birminghaus) MARGARSE ABLETHOURS (Pianoforte)

Era Kersey (Viole)

Socials in G. Op. 78

Soviets in G. Op. 78

Vivade rise non troppe ; Adagio , Allegro monto moderato

155 EDA KERSEY

Su te, ' Much Ade About Nothing' ... Koragort Mard in Bridal Array , Mock Funeral March , Gardan Scene , Hompipe

49 MARGARET ADLETHORFS

. ... Chopen Fantasia in F Minor .

EDA KERSEY Three Hungarian Dances, Nos. 16, 13 and 12 Berkins, 202. Jonahom

Thé Dansant

Britan Faaron and his Bann Releved from the Wort End Dance Hall

EDWIN BANKS (Entertainer,

5 30 The Chadren 6

(From Burmingham) Pioneers, Or or neers 1—Mage a Drake and Ansorby Margaret Kee m dy

EDA KERSEY (Violing Son Bongs and Share ties by James How ELL (Buss.

6 15 TIME STONAL GREENWICH; Was THEN FORECAST, PROST GENERAL NEWS III ments and Sparts Busetin

6 40 States 1 From Dominion

6.45 From the Musical Comedies

(From Birmingham) PATRISON & NALON **ORCHESTRA**

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VERA GILICAN (Soprano) Atrano Burnes (Bartime)

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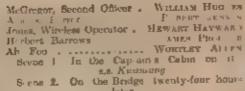
Two Plays

From Birmingham) "One Way Out"

A Dramatic Playlet by DAVID HAWKES

The Scene is a fog-bound wharf-inde on Lou-lou's river after dark.

'In Chinese Waters'



Incidental Music by THE MIDLAND PLANGUORES

A Symphony Concert

(From Bernstigham) Tor Bedies has St. to Augmented ORCHESTRA.

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Converto in D Minor Tartini, arr Pente

Franc Pullies and Orchestra

Arm, 'The Ebbra Scent' ('The Mas-terse gers Ragner

9 36 Опспентна

Suite, The Swep is Beauty Teknikowky

100 WEATHER FORE-AST, SECOND GEN BUAL NEWS DOLLETS

Sports Balletin (From Burmingham)

10.20 Symphony Concert (Continued)

ALBERT Skinstons and Orchestra

Concerto in A (with Cadenza by Sam-(mone) Albinom, are Posts

FRANK PROLLIPS

10.46 11 15 OBCSESTRA

DAVID HAWKES

is the author of 'One Way Out,' the first of the two plays being performed from Birmingham tonight.

Fourth Symphony in G. Op. 88.... Decrak Allegro can brie ; Adagio ; A.legratto granose ; Allegro ma non kroppo

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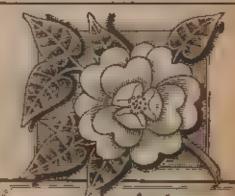
> This Week's Spilogue 'OUR FATHER'

Father of Peace, and God of Love (Metrical Paraphrase) 1 John, chap. (ii, vv. 1 11 Lead us, Beavenly Father, lead us The Lord's Prayer



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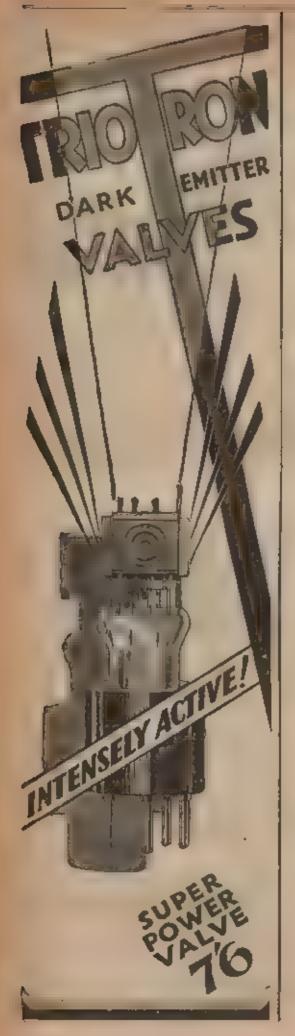
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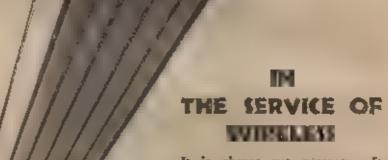
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Saturday's Programmes continued (March 30)

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A Popular Concert 12.0-12.45

Rolayed from the National Museum of Wales

VATIONAL ORCHESTRA OF WALES (Corddorfa Genediaethol Cymru)

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2.9 London Programme relayed from Daventry

The Coldren's Hour 5.15

6.8 Loadon Programme relayed from Daventry

Bill & B. from London

6 40 Sports Bulletin

6.45 S B. from Landon

76 Me be W trass Minstee 1

7 15 The Rugby Season Mr. L. J. Connerr and Mr Rown Hanomes

7 30 S.H. from London

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Assembly Room, Cay Hou

Not by the DR. BANTA

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BRATTEN Easter Fits

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Reve Marrier Soprano; and Oreh et :

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Atuger Voorsancer (Violin) and Orchestra (Violin) and Orchestra (Violin) and Flat

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The or first the modern conserved in the compared with most modern conserved.

There is the usual orchestral introduction is a fact to me is once more begun by the orthogen, the relative of the orthogen, the production of the orthogen, the wind taking it up from the other strong. When he has the second chief tane he plays it in double notes.

The slow movement is a sory like melody with two closely allied tunes, which is in the hands of the soloust almost all the way through.

The hast movement, full of merriment and almost houserous gausty, as a Roado, with the chief time twice returning after different opsoides have interrupted is. The chief tune is begun at once by the soloust and repeated after him, by the orchestra.

or heatrn.

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May r r

Mr. EDDIE WILLIAMS

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12 D 12 45 S.R from Cardeff

2.0 London Programma: " a 1 % Da cutry

5.15 S.B. from Gardiff

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2.0 London Programme relayed from Daventry

6.15 S B from Loudon

6 40 Sports Bulletin

6 45-12.0 S. B. from London 19 30 Local Am win Sports Bulletin,

286 3 M. 767 KG. PLYMOUTH,

12.0-1.0 A Gramophone Recita

OP-RETRAT

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V. . ian Barcarolla Leoncarolto

2.9 London Programme relayed from Daventry

The Children's Hour

The March Hare makes his exit and we prepare for "An April Song" (Hewist, and "The Voyage" (Ralph de Rolan)

6.0 London Programme relayed from Daventry

6.15 S.B. from Landon

6.40 Sports Bulletin

6.45 12.0 S.B Jenn London (9.38 Rems of Naval Information Local Announcements; Sports

Saturday's Programmen continued on page 734)

CHARACTERS

from DICKENS



MISS SQUEERS writes MR, NICKLEBY.

"Sis, my pe requests me to write to you the doctors considering # doubtful whether he will ever recover the use of his legs which prevents his holding a pen. When your nevew that you recommended for a teacher had done this to my Pa he assaulted my Ma with dreadful violence, dushed her to the earth and drove her back combe several inches into her head—a very little more, and it must have entered her skull. I am screaming out load all the time I write which takes off my attention rather, and I hope will excuse mistakes.

Your and celest, Fanny Squeen."

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Saturday's Programmes continued (March 30)

378.3 M 12.0-1.0 The Northern Wireless Orchestra

Dones Hover (Contralt 3)

MANCHESTER.

2.6 London Programme relayed from Davet-try

The Children's Hour S B from Leeds

THE LIGHT FANTASTIC TOR. Make by TRE SENSATIONAL CINCINATE BAND Manager, Walt BECKETTA

Sunga by GUNNELLE HARLYN and Doms N criota

6.0 London Programme relayed from Daventry

6.15 SB from London

2ZY

6 40 Regional Sports Bulletin

6.45 S B. from London

70 Mr. Camerocuna Hounes 'General Santa Anna A Comedy of Mexicol H steey

7 15 Mr. F STACET LISTOTT : Sports Talk

7.39 & B. from London

9.30 Local Announcements, and Regional Sports Bulleto

An Orchestral Concert 9.35

THE NORTHERN WIRELESS ORCHESTRA Overture, * 1813 * . . /. Tcharlorsky

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Other Stations,

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3 10 - A homos Procument to the State age of the sta

COUNTRIES OF THE MIND.

(Continued from page 605) Plato's Republic went to great pains to ensure that no mother should know her own child, for instance. But since Utopias,

in the nature of things, are the work of intelligent and disinterested men whose whole object is to secure people as full a life as possible it is only natural that good, practical notions are to be encountered everywhere. And you find in the oddest places very early anticipations of modern controver sies. There is an eighteenth-century French Utopian book caded Memoirs of the Year 2500, remarkable (inter alia) for the suggestion that murderers should be allowed to choose between execution with great, or survival in, ignominy. One chapter begins :-

Do you teach your children Greek and Latin. In my time they fortured them with those languages. Do you consecrate ten years, the most precious and pleasing of their lives, in giving them a superficial tincture of two dead languages.

they will nover speak "

In that book there was a class of saints mentioned who always volunteered for the dirtiest and most dangerous jobs. Here we strike one of the noticeable recurrent features of the Utopias; from Plato to Mr. Wells, with his Samurei, the Utopians have usually felt the need of a specially dedicated class, sacrificing themselves for their fellows. Human nature, as it stands, is not quite good enough to support the ideal structure, as it were. The inspiration of some sort of reagion is felt to be necessary; the trouble is that as soon as people get into that frame of mind they tend to think more of eterativ than of scavenging.



The argument concerning modern music proceeds—there is an island listener who writes a verse about 'this Bartoh' but others pro se the min and his misse—Thre is a letter in prose of BBC, planness and unother complains that those who talk and sing do not articulate—A housewise tells have dance tunes help har at his work, but a min from Strond will have it that all such are 'poor fish.' But these and many other strange things you may read for yourmines.

ANTI-BARTOR

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Nat I express my appreciation of the Hadio Brains marghet of The Rodo Trace. The height which you also us note the wighing of the Dramatic Natural Panel is note interesting. I say hope the carping office will read and well digest all the principle articles in this house. Group in Car, 34, Mahaya Pach Road, Northery, & W.

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- 5. Letters on technical matters should be addressed to the Chief Engineer of the B.B C, and not to The Radio Times.

WHEN WORDS ARE INAUDIELE.

WHEN WORDS AND INAUTHER.

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Notes from Southern Stations.

A FAMOUS DORSFT ARTIST.

Another Talk by Professor F. H. Newbery—A Special Reminder for Cardiff Listeners—Birmingham Concerts for 5GB—Some Good Things for the Children's Hour.

PROFESSOR F H NEWBERY, Emeritue
I rec up of the Grang w School of Art
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HE Oldes and the Younger Concention as the subject of a task which Professor W 1. Sure a wall-broadwat from the Bourness of States will broadwat from the Bourness of States and Age with a continuous ground as some a task of sure and a sure of the sure of the

IN the first tak of they series of Pavelousgian's the Matrice as Place of the series of Matrice as Place of the series of the place of imagination at the life of a child. Mass Macanlay will deal with the vivul imagination that children employ in their games and how, when playing they obtain experiments which prove of the utmost value when facing the business of living later on. The talk will be broad east front Plymouth on Tuesday, April 2, at 7 p.m.

R. WALLACE CLANING HAM delighted the argument and once in the Cr. The lat the Company of Physics that Company is a fund for one discrete in an one in a masse, on Japanes 28. A speech are an one in a masse of feat there are to toped however, an example to the programme made in common were to example to the programme made in common were to any other toped to the Mr. Mr. The main is because and to be confused to the masses are any will be profit to watch The leader Thesis and may will be profit to the watch The leader Thesis and may will be profit to the Mr. The leader Thesis and may will be profit to the profit to the second of the programme from marchell on Fridny. April 5, at 7.45 p.m.

Birmingham for 5GB listeners. Murief Sotham (contracts), who sings in the Light Musice Programme on Friday, April 5, has broadcast over a new the B.B.C. came into existence Leaving the Birmingham Studio on our occasion, she was nearly 1 h or by h care of some motor bundits, who had just carried out a "minsh-and-grab" raid. The car mounted the pavening, fatally inverse a woman beaute her

Burton Harper (baritone), Cedrio Sharpe (violon-— M.randa Sugdon ,septano), and Walter Heard (fluts) are the artists in the Balled Concert on Saturday afternoon, April 6

The Weekly Symphony operat takes place in Saturday, April 6. The artist is Maurice are, who will play Rachmaninov's Second Principal is a with a 1. Macr. The Symphony of he evening in the Anton Bruckner Symphony No. 3 in D. Minor.

R ADIO Circle members at Plymouth will look forward to the Children's Hour on Saturday, April 6. Most of the available time will be taken up with a new revue, 'patched together in crasy fashion,' and entitled 'Fragments.

THOSE who listen to the Children's Hour from 5GR will be interested to search that on Monacy, April 1, there will be a story by Agnes Taunton, 'The Tartonic Boy, and John Anderson will give a talk up stage lighting, entitled 'The Theatre's Lamphighter,' For April 2 Norman Timmia has written another

For April 2 Norman Timmia has written another sketch, starring Mrs. Smitherkins, antitled Mrs. Smitherkins at the Warrents. There will be songs by Daphae Hickman (sonrano) and Jacks.

by Daphue Hickman (soprano) and Jacko.
On April 3 there will be songs by Marjorie Hoverd (soprano) and Harry Hopewell (baritone), 'Golden-boh and the Gnomou,' by Janet Muir (a story for the smaller children), and a talk entitled Pheumatic Foola,' by Major Verson Brook.

On April 4 there will be a Nature sketch, April Name, by Dorothy Cooper, some by Marjoria Palmer (suprano), and selections by the Midland Pinnoforte Sextet.

On April 5 Robert Jenkin will talk about 'Teddy Tawny Toes' and Nicolina Twog will discuss Why a Kite Ruses.' Tony will entertain, and there will be violin solos by Haroid M. is.

On April 6 Snooky will again visit the studio, Sidney Hud will play bondo solos, and there will be baritone songs by Cuthbert Ford.

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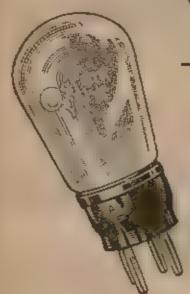
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